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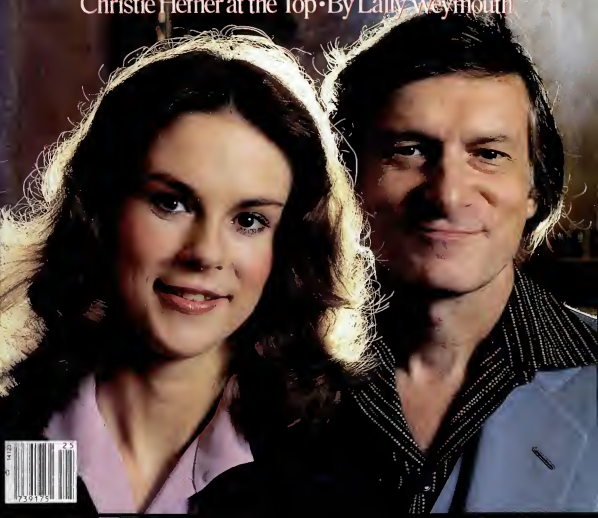
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**How to Rescue Your Beloved Bags and Luggage
A Long, Smoldery Summer? by Nicholas Pileggi**

NEW YORK

The Princess of Playboy

Christie Hefner at the Top • By Lally Weymouth



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CONTENTS



28

A Long, Smoldering Summer?

By Nicholas Pileggi

With federal welfare cuts and soaring unemployment, will this summer bring a rash of street riots reminiscent of the sixties? Many of the major causes of urban unrest have heightened in the last ten years. Still, our most volatile neighborhoods have remained riot-free, and most city officials predict no outbreaks of disorder for the coming season. Perhaps, as John Lindsay says, we are now experiencing the long hot summer all year long: it's reflected in the city's appalling crime rate and an explosion of daily violence and cruelty.

32

The Princess of Playboy

By Lally Weymouth

It's no surprise that the daughter of a man who has built an empire on female flesh would grow up to be a feminist. How that daughter can take charge of the family business without misgivings or compromised integrity is another matter. Lally Weymouth talked with Christie Hefner, the newly appointed president of Playboy, and other company insiders about her rise to power, her relationship with her father, and how she reconciles her feminist leanings with her new executive role.



42

Bags of Woo—How to Save Them

By Ruth J. Katz

Why let that damaged purse or suitcase languish in the back of your closet—or relegate it to Handbag Heaven—when there are expert craftspeople all over town who will make it as good as new? Whether you need a favorite old item rebuilt or a slightly worn one renewed, here are the best shops to visit, the services they'll perform for you, and the prices you can expect to pay.

58

Grand Central Close-Up

By Carter Wiseman

In case you've begun to take the landmark terminal for granted, a new show provides a smashing reminder of its virtues.

DEPARTMENTS

12

The Bottom Line:

Making the Most of Your I.R.A.

By Jack Egan

A wide variety of investments can be used as I.R.A.'s, including some specifically designed for the accounts.

16

On Madison Avenue:

Through the Looking Glass

By Bernice Kanner

Focus groups are an important research tool for marketers and a form of mass therapy for the people in them.

21

The National Interest:

Israel's Dream for Lebanon

By Michael Kramer

Israel's latest attempts to secure its borders may entail a Christian Lebanon.

THE ARTS

49

Books: Glimpse of the Moment

By Rhoda Koenig

Edie Sedgwick might have been any girl from a rich, crazy family. In the sixties, though, when madness was glamorous, she met Andy Warhol.

52

Theater:

Faced With Good Intentions

By John Simon

The devil in the mind of John Wilkes Booth and in the vision of Stravinsky.

55

Movies: The Second Time Around

By David Denby

Two movies that weren't very good have sequels that are no better, or worse.

60

Music: Miami Opera's Mega-Bomb

By Peter G. Davis

Robert Ward's new *Minutes Till Midnight* underscored the overall dullness of its festival surroundings.

64

Art:

Between Renaissance and Rococo

By Kay Larson

A beautiful show of seventeenth-century French paintings and a posthumous casting of Rodin's *The Gates of Hell*.

67

Dance: Troll Fever

By Tobl Tobias

The Royal Danish Ballet arrives with a pair of Bournonville's rare treasures.



MISCELLANY

6 Letters

9 *Intelligencer*, by Sharon Churcher

26 *In and Around Town*,

by Ruth Gilbert

62 *Best Bets*, by Nancy McKeon

and Corky Pollan

69 *Sales & Bargains*,

by Leonore Fleischer

72 *Cue Listings*

111 *New York Classified*

118 *Town & Country Properties*

120 *London Times Crossword*

120 *Cue Crossword*,

by Maura B. Jacobson

Covers: Photograph by John Bryson/Sygma.

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LETTERS

How Soon Is Doomsday?

IT IS UNFORTUNATE THAT MY DISCUSSION with Harold Holzer ("A Doomsday Scenario on 57th Street," May 24) did not lead him to do more research on the facts surrounding nuclear-waste transportation. The article begins with a scenario that is physically impossible and follows with a series of common anti-nuclear allegations that are incorrect or misleading.

Scare stories and exaggerations only increase polarization and cause reason to be lost in the clamor. This situation has led former Nuclear Regulatory commissioner Peter Bradford to call himself "anti-pro-nuclear." Articles such as yours lead me to ask you to amend your characterization of me as a "pro-nuclear physicist" to one who is anti-anti-nuclear.

Mark P. Mills
Science Concepts
Vienna, Va.

IN HAROLD HOLZER'S ARTICLE, THE doomsday scenario entails a "radioactive," spent nuclear-fuel assembly, packed in water, pressure-cooker-style, "encased in a 25-ton cask which is 'tested' to withstand collisions of only 30 miles per hour. Mr. Holzer's emphasis on "pressure cooker" and his ominous hissing noise from a leak suggest that he may not be aware that all nuclear-power-plant fuel in the United States is now shipped dry.

Mr. Holzer also states that none of the casks in use today have actually been physically tested and that the casks are required to withstand only the temperature of a house fire (1,475 degrees), not a traffic fire (1,850 degrees).

However, in 1977 and 1978 Sandia National Labs, under the auspices of the Department of Energy, conducted several full-scale tests on older casks, technically inferior to those being used today. In these tests, a truck carrying a fuel cask was crashed into a 690-ton cement wall at 60 miles per hour. The cask sustained so little damage that it was cleaned up and crashed a second time at 84 miles per hour. The test program also subjected a cask to a fire with temperatures of 1,800 to 2,100 degrees Fahrenheit for 90 minutes and then dropped a cask 2,000 feet onto a desert hardpan. In all the tests, the ability of the casks to contain and shield their radioactive cargoes was not compromised.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

The care used in transporting nuclear fuel is unexcelled when compared with the procedures used for transporting any other form of hazardous waste. In fact, the worldwide record for transportation of such fuel is unblemished by loss of life as a result of the release of nuclear radiation.

Gary Krellenstein
EnviroSphere Company
Manhattan

HAROLD HOLZER'S ARTICLE GIVES credence to the assertions of a handful of individuals of dubious technical competence while disregarding the consensual opinions of the overwhelming majority of this country's scientific and engineering professionals.

We must wonder why a report by the Council on Economic Priorities (C.E.P.)—a "liberal think tank," not a recognized body of scientific experts—should be cited as the basis for the article over studies conducted by the Sandia National Laboratories, the Oak Ridge Associated Universities, the Royal Swedish Academy of Sciences, the Pacific Northwest Laboratory, and the Nuclear Regulatory Commission. The N.R.C. executive director for operations, William Dircks, assessed the C.E.P. report and found 30 false or misleading statements. Because the Holzer article begins with an accident scenario whose conception has been attributed to the C.E.P.'s Marvin Resnikoff, it is worth examining briefly both the scenario and the N.R.C.'s comments on the C.E.P. report.

The scenario begins with an accident involving a truck carrying spent fuel; the article notes that the C.E.P. predicts that "four nuclear-transport accidents will happen by 1990 and seventeen by the year 2000." The N.R.C. report finds this mishap estimate "plausible" but goes on to estimate that only 6 percent of them will have the potential to cause any release of radiation.

The N.R.C. has investigated accident scenarios and found that it is unlikely that cask integrity would be jeopardized in the event of even a jarring crash of over 30 m.p.h. or a fire of 1,850 degrees Fahrenheit.

The scenario asserts that the accident "could kill hundreds of thousands of people and close off half of midtown Manhattan for years." First of all, the N.R.C. was unable to uncover any basis for such a statement. Second, the commission examined what it termed "a very severe urban accident involving an irradiated nuclear fuel truck cask"; it assumed a population density equal to the

average density of New York City; and it concluded that such an accident had the potential for causing one-half a latent-cancer fatality. The probability for such an event occurring, the N.R.C. concluded, was 0.00000002 per year based on spent-fuel traffic expected in 1985.

By ignoring the N.R.C. evaluations of the dangers of radioactive-material transport, all Mr. Holzer has succeeded in doing is to mislead the readers of *New York Magazine*.

Miro M. Todorovich
Executive director
Bill Buttenwieser
Executive assistant
Scientists and Engineers for
Secure Energy, Inc.
Manhattan

Harold Holzer replies: Gary Krellenstein is correct—all nuclear-power-plant fuel in the United States is shipped dry today. But that doesn't mean it won't again be shipped pressure-cooker-style if local bans on shipping spent fuel are overturned. Since the shipping bans became common, in the late seventies, power companies have been storing spent fuel at the nuclear plants themselves. The fuel that does get shipped has been cooling for as long as five years—and is therefore sufficiently cooled to be shipped without pressurization. The power industry and the Department of Transportation are trying to overturn the bans. If they succeed, spent fuel will probably be shipped after far shorter cooling periods—in which case, many experts think, pressurized-cask shipments may again become common.

Mr. Krellenstein also argues that recent tests proved beyond doubt the durability of the shipping casks. But do they? The tests were performed on an older generation of casks. Scientists opposed to shipping maintain that the newer models are far weaker. The fact remains: The current generation of casks has not been subjected to rigorous testing at high speeds and high temperatures.

Miro M. Todorovich and Bill Buttenwieser insist that the scientists on their side of the shipping issue know more than the scientists on the other side. But it should be remembered that U.S. District Court Judge Abraham Sofaer was presented with data and probability estimates from both sides, including information supplied by Dr. Resnikoff. Earlier this year, Judge Sofaer ruled against the parties who asserted that shipping was safe enough to be renewed on a widespread basis. ■

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Nancy:

When in Rome...

NANCY REAGAN MAY HAVE violated protocol when she walked alongside Queen Elizabeth, but she took expensive care to mind her p's and q's at the Vatican.

The First Lady, told that distinguished female guests should wear black outfits that cover their knees and arms when meeting the pope, sought the aid of one of her favorite designers.

"She had Adolfo work entirely to her specifications. It's all her inspiration," said



The Vatican rag: Protocol.

an aide to the designer of the primly ruffled, high-necked, black crêpe blouse and floor-length skirt with matching train that Mrs. Reagan wore for her audience with the pontiff.

The fashion house refused to say how much this gesture cost, but Adolfo is known to charge upwards of \$1,500 for his most simple couture gowns.

"I think Mrs. Carter and previous First Ladies also wore long to meet the pope," said an assistant to Mrs. Reagan. Replied Rosalynn Carter's assistant, Madeline MacBean, "That is tradition, and, if I remember correctly, Mrs. Carter had a lady find her some things at stores for the times she met the pope. She didn't spend a great deal on clothes."

Memorial Day Gang in Trouble With the Mob



The Sea Crest Diner: Hit by the gang of five.

THE GANG OF FIVE YOUTHS accused of a Memorial Day-weekend rape-and-robbery spree in Brooklyn and on Long Island chose the wrong people to pick on, according to law-enforcement sources.

Close associates of local mobsters were among the 100 victims, said the

sources, who added that the families of the men accused in the case are suffering the consequences.

"They had to leave their homes because they had so many threatening calls. They were terrified [the mob] was going to dynamite them," explained one

source. Another suggested that the threats were what persuaded two of the defendants, Robert Williams and Bruce Garrison, to surrender to authorities.

An investigator on the case, Lieutenant Anthony Santoro, said he hadn't been informed that any of the victims had organized-crime connections. But he confirmed that Williams's mother had been driven from her home by threatening phone calls.

A relative of another alleged gang member, nineteen-year-old Robert Samuels, said that the defendant's mother had also been threatened. Asked if the mob was responsible, the relative responded, "Why do you want to know? Are you coming to protect us?"

Fly the Cloudy Skies

IF YOU TAKE UNITED AIRLINES' new TV commercials at their word, the troubled Boeing Company has a rosy future in the friendly skies: The ads call Boeing's 767 "the new generation jet."

But although United ordered 39 of the \$41-million planes, it is now trying to delay or cancel about half the purchase. Its ads also speak of "United's 767," and don't mention Boeing.

Once United buys a plane "it's ours," said United's advertising director, William Alenson. Besides, the airline—which cited the recession as one reason for backing away from the 767 deal—could reap new business from the campaign, and that would be "good for Boeing," he added.

"Anything that lauds your product is good," said a spokesman for Boeing, who noted, however, that United has "put a crimp in our planning."

LaRouche: No Party for Democrats

THE DEMOCRATS SEEM TO have acquired a new roving ambassador—Lyndon LaRouche Jr., the perennial presidential candidate and arch-conservative who founded the tiny, cultlike U.S. Labor party.

LaRouche, who now refers to himself as chairman of the "National Democratic Policy Committee's" advisory board, met last month with Mexican president José

Democratic party—by reportedly declaring Secretary of State Haig and Henry Kissinger "non grata" in Latin America.

The U.S. Embassy swiftly put out the word that LaRouche "is not a major political figure in the U.S." The Democratic National Committee said it has "no connection" with the self-styled leader's similarly named organization. But



LaRouche, López Portillo: Who's non grata now?

López Portillo. The fringe politician then sprang the Mexican press—which believed he was the "leader" of the United States



LaRouche told *New York* through a spokeswoman that he "considers himself a leader of the Democratic party," adding that he had also recently met with Indira Gandhi.

BY SHARON CHURCHER

The Media-Mavin Test

HOW HIGH IS YOUR NEW YORK-media I.Q.? Public-relations man John Scanlon has sent carefully targeted members of the press a 125-item questionnaire testing just that—though he insists it's a "very serious" quiz for job applicants at his firm.

"I realized [media people] loved seeing their names included, and it certainly makes it easier for me to call them," admitted the press agent (whose clients include Mobil Oil and Citibank).

If you get the answers to all of the following, a P.R. career might be next:

1. Who writes the "About New York" column for the *Times*?
2. What food is prominently mentioned at the start of *Swann's Way*?
3. Van Cortlandt Park is in what borough?
4. Who is the publisher of *Women's Wear Daily*?
5. Who said, "Mathew Brady and the Cooper Institute made me president"?
6. Whose gossip column always begins with a quote?
7. Name the starting five of the 1970-champion Knicks.
8. Who is Elizabeth Franz?
9. Name King Lear's daughters.
10. How many regrets does Frank Sinatra have?
11. Where are Boss Tweed and Joey Gallo buried?
12. Who is the managing editor of *Time* magazine?
13. Who is the chairman of Citibank?
14. Name the next number in this series: 23, 28, 33, 42, 51, —
15. Who writes the "Intelligencer" column for *New York Magazine*?

The Giant-Panda War: ABC vs. 'National Geographic'



Ling-Ling: A starring role.

AS A GREAT BELIEVER in equality, the Chinese government presumably expected that both parties

would be pleased when it invited a *National Geographic* movie crew to film giant pandas on the Tibetan border—and extended the same favor to ABC.

"We were blown away when we discovered ABC also had these rights," said Miriam Birch, *Geographic's* producer, who has just returned from a trip that she had hoped would provide the first Western TV footage of pandas in their bamboo jungles.

She refused to reveal how many of the creatures showed for her documentary, which will air on PBS: "It was real hard to see them, because of the bamboo." But she saw an edge over ABC because of exclusive shots of Ling-Ling, the

Washington, D.C., zoo's giant panda, being "artificially inbred."

"ABC is using Roger Caras, who wrote the *GEO* piece, as their host," she added, referring to the ABC naturalist, whose August 1981 article on pandas was illustrated by photos that showed supposedly wild pandas that were actually in a pen.

GEO said it had been misled by the photographer (whom the naturalist hadn't accompanied), and Caras fumed last week that he has no intention of allowing the *National Geographic* crew to impugn his network's panda expedition. "I don't think *National Geographic* got any wild pandas on film. We got five," he said.

Why 'Mahler's High Notes Were Snipped

THOUGH VIEWERS WERE kept in the dark about it, two famous scenes were missing from Ken Russell's *Mahler* when it aired recently on public television.

In the original version of the movie, the controversial director depicted Mahler's conversion to Catholicism through a musical fantasy sequence: The Jewish composer, his career threatened by anti-Semitism, was

shown drinking milk from a hog's head while composer Richard Wagner's wife, Cosima, wearing a swastika, looked on. But not in the PBS version.

Also snipped was a segment in which Mahler fantasized he was in a coffin while his wife danced a striptease on the lid. "The symbolism worked very nicely in the theater, but we had to think of our viewers,"

explained PBS programming vice-president Eric Sass.

He said the cuts were made by Russell's technical crew, with the director's approval, for PBS. But that didn't mollify Russell bulls: "How dare they do this without even saying, 'Edited for television!'" griped a film scholar, who contended that the changes "made the film totally incoherent."

Literary Notes From All Over

HE MAY BE A WELL-KNOWN liberal, but writing in *The New Republic's* tenth-Watergate-anniversary edition this week, Nicholas von Hoffman seems to feel kindly toward, of all people, Richard Nixon. Von Hoffman contends that Nixon was the first president since Lincoln to be confronted by a war that divided the ruling classes. Yet Honest Abe "did not limit his response to a little eavesdropping. . . . He threw people in jail without benefit of trial," writes von Hoffman, concluding that the news stories that helped drive Nixon from office were "lynching." One *New Republic* editor dubbed the piece "Nixon revisionism," but von Hoff-



Von Hoffman: Nixon booster?

man told *New York*, "I would not want it to be thought I'm saying Old S-t-face is wonderful. I'm trying to ask what historians will make of his years." . . . Is Norman Mailer having some rare regrets about something he wrote? His new collection of essays and

interviews done over the past twenty years, *Pieces and Pontifications*, just happens to exclude the September 26, 1976, *New York Times Magazine* cover story in which the author extolled Jimmy Carter. It's not every day "that you could pull the lever for a man whose favorite song was 'Amazing Grace,'" he wrote, describing the candidate as endowed with "political genius," and "quintessential American cleanliness." Mailer's editor at Little, Brown, Roger Donald, said he didn't know why the piece wasn't included. But "the last thing Norman Mailer's afraid of is being embarrassed by his mistakes," he added.

See page 5.

- Answers: (1) Anne Quindlen, (2) *Playboy*, (3) Walter Winchell, (4) 59, (5) (13) Wood Cemetery, (12) Ray Cave, Too few to mention, (11) Green-Regan, Conrath, Cordelia, (10) *Ignatius Reilly*, (9) *For You*, (8) *The War of Wives*, (7) *Reilly*, (6) *The War of Wives*, (5) *Reilly*, (4) John F. Kennedy, (3) *The Bronx*, (2) *Playboy*.

Sports Illustrated

JUNE 14, 1982 \$1.50

SPECIAL REPORT

Cocaine arrived in my life with my first-round draft into the National Football League in 1974. It has dominated my life, one way or another, almost every minute since. Eventually, it took control and almost killed me. It may yet. Cocaine can be found in quantity throughout the NFL. It's pushed on players, often from the edge of the practice field. Sometimes it's pushed by players. Prominent players. Just as it controlled me, it now controls and corrupts the game, because so many players are on it. To ignore this fact is to be shortsighted and stupid. To turn away from it the way the NFL does -- the way the NFL turned its back on me when I cried for help two years ago -- is a crime...

continued on page 66

Now, in a *Sports Illustrated Special Report*, we shed some dramatic and—we hope—valuable light on a darker side of the football world: cocaine use in the NFL.

Don Reese is a former first-round draft pick, a seven-year NFL veteran and a heavy cocaine user. His first-person story,

'I'm Not Worth A Damn,' as told exclusively to SI Senior Writer John Underwood, makes for powerful prose. What it reveals is cocaine's widespread use, potential for abuse and damaging effects on the players and the game.

At *Sports Illustrated*, we know our readers turn to us for much more than the score. They turn

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It is in this spirit of responsible journalism that we publish our *Special Report*.

Sports Illustrated

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The Bottom Line/Jack Egan

MAKING THE MOST OF YOUR I.R.A.

The Nest-Egg News

HAVE YOU OPENED AN INDIVIDUAL RETIREMENT Account yet? If you're typical of the 55 million workers who became eligible to start one this year, you probably, for one reason or another, have put off thinking about it.

Despite the advertising blitz for I.R.A.'s, the results to date have been steady but unspectacular. After a surge in March and April, around tax-filing time, the number of new sign-ups has slackened off. However, to call response disappointing so far is to misread the situation.

Experts at a number of financial institutions say the big surge in I.R.A.'s will take place early in 1983. Individuals have until April 15, 1983, to open an I.R.A., depositing up to \$2,000, and obtain a full tax deduction for 1982. (I.R.A. contributions are deductible from your gross income, and the income you earn on your retirement account accumulates tax-free until you make withdrawals.) If you get an extension allowing late filing of your federal tax return, you can delay opening an account until the new deadline and still get a deduction for 1982.

While there is no real advantage in waiting, since the earlier you open an account the sooner it starts earning income, most people seem not to be worrying about the new opportunity until tax time. The expectation is that as the months approach when taxes must be faced, people will turn to I.R.A.'s in large numbers. And tax accountants will probably be the most effective salesmen for the accounts as they advise their clients to consider I.R.A.'s. "It's going to be extraordinary," says Don Underwood, who is in charge of retirement plans and services for Merrill Lynch. "We're going to be working day and night."

Although the main purpose of I.R.A.'s is to provide secure and substantial retirement nest eggs, the chance to reduce one's immediate tax burden seems to be the most appealing aspect of the plans. That, at least, is the finding of a Merrill Lynch survey—81 percent of the firm's customers who have opened I.R.A.'s this year have done so primarily for the tax break.

Most of Merrill Lynch's new I.R.A. accounts have been begun by existing customers, many of whom earn \$50,000 a year or more and are in the highest income-tax brackets. "These individuals tend to open their accounts as early as

possible," says Underwood. Furthermore, he adds, most of the money they are putting in is not being withdrawn from banks or money funds but is income from other investments.

What vehicles are Merrill Lynch's customers choosing for their I.R.A.'s? "They are looking at depressed stocks in the market," says Underwood, "and there are some very attractive undervalued situations if they are willing to wait and don't need their money right away."

Citibank, which has made a major marketing effort for I.R.A.'s, feels its results "have been excellent so far," according to Mark Lipson, who is director of tax-shelter programs for the bank. Customers opening I.R.A.'s at Citibank have been choosing from a number of options, particularly 18-month money-market certificates and 30-month bank certificates, which currently guarantee a fixed rate of around 15 percent. "Locking in these high rates seems to be a very attractive proposition," Lipson says. Like Underwood, he expects involvement in I.R.A.'s to build toward the end of 1982 and to continue to increase through the first quarter of 1983 as tax time nears.

In the past, about two-thirds of all I.R.A. accounts were opened at banks. Most still are, but more and more people are considering mutual funds and mutual-fund groups, which often make it possible to switch or divide I.R.A. dollars among equity, bond, and

money-market vehicles. In the first three months of 1982, the number of I.R.A.'s invested in mutual funds grew 140 percent, from 500,000 to 1.2 million, according to the Investment Company Institute, the trade organization for the mutual-fund industry. In other words, the mutual funds opened more I.R.A.'s than they had in the seven years since I.R.A.'s were first introduced. Assets were up only 48 percent, from \$2.6 billion to \$3.8 billion—but this is understandable, since new accounts tend to be smaller than existing ones. Of the \$1.2 billion in new money, 70 percent went into high-yielding money-market funds and only 30 percent into stock or bond funds.

A lot of the new mutual-fund investments have come from companies that offer to take regular paycheck deductions for automatic deposits into I.R.A.'s. Such programs are arranged and sponsored by mutual-fund-management organizations—American Funds Distributors, of Los Angeles, has been particularly successful at attracting such new business.

"We've done more business than we expected," says Graham Holloway, president of the group. "Many of the big companies, after studying the possibility, decided not to do anything. But a lot of companies with anywhere from 500 to 20,000 employees have been very receptive." So far, American Funds has signed up 150 corporations. Most of the I.R.A. money, contrary to the in-

Ad blitz: I.R.A.'s are being pushed hard, but the big investor surge is yet to come.

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dustry's prior experience, is going into the group's common-stock funds; the money-market funds lag behind.

People who open I.R.A.'s can choose among most popular forms of investment, but there are some exceptions. Congress has ruled out gold, silver, gems, and collectibles. Money can't be borrowed to invest, so you can't purchase commodities, which are highly leveraged, or stocks on margin. Certain other investments just don't make much sense. Since the account is already tax-sheltered, there's no reason to invest in municipal bonds or other tax-free vehicles. Real estate is also unattractive because the normal tax deductions for interest payments and depreciation don't apply. And the rule against loans makes it impossible to purchase property with a mortgage.

A number of vehicles have been created that permit investment for I.R.A.'s in real estate, commodities, financial futures, and oil- and gas-drilling companies. These are structured as limited partnerships, and they have features that emphasize opportunities for capital appreciation in lieu of the usual, but in this case useless, tax advantages. Participation comes in units of \$1,000 or \$2,000.

Several dozen organizations, including brokerage firms and independent syndicators, now offer I.R.A. investors the chance to put their money in real estate. Questor Associates, a San Francisco firm that follows the real-estate market, has surveyed some of the available offerings.

What they have in common, according to senior associate Robert Hatheway, is a specific holding period during which an investor earns a nominal annual return. In addition, there is a probable equity "kicker," a larger return when a property is eventually sold. Most of these real-estate funds are illiquid, so the investor must be prepared to wait three to seven years, and sometimes longer, before the initial investment can be withdrawn. The setups involve various arrangements, ranging from outright purchases of property for cash to subordinated land leasebacks, where the land underlying a property is purchased and leased back to the owner of the building thereon.

In choosing a real-estate investment, says Hatheway, the investor "wants to look at the prior record of the sponsor or general partner. More and more people are bringing out these limited partnerships, and the sponsor's track record is extremely important." He also recommends looking into how profits get distributed. Does the general partner make money along with the investor, or is he guaranteed a return up front? A general partner with an interest in the ultimate profitability of a project will have the



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same interests as every investor. "The I.R.A. investor should look at a real-estate program the way he looks at any other investment," says Hatheway. "The ultimate economic benefit is even more important when you consider that there are no tax breaks involved in an I.R.A."

For investors interested in commodities, Heinold Commodities, of Chicago, has just introduced the Sycamore Fund. Sold in units of \$1,000, it is run like other managed commodity accounts but is structured like a limited partnership. Anyone investing in commodities on his own can run into losses that are greater than his initial investment; the Sycamore Fund investor can also face large losses—commodities are inherently risky—but can't lose any more than his principal, if that. The fund promises to cut off its position in commodities whenever it loses 50 percent of its investment, and, to reduce risk further, will usually keep only about 30 percent of its money in commodities. The remainder will be kept in Treasury bills.

A few mutual funds are organized mainly for I.R.A.'s and other kinds of pension and retirement accounts. For example, the Mutual Qualified Income Fund invests in bankruptcies, liquidations, and undervalued stocks. It was up 22 percent in 1981, and is about even in this year's lousy market. Gintel ERISA Fund, designed to serve only tax-exempt I.R.A. investors, trades shares without regard to the tax consequences for its shareholders. There is no minimum investment now, but after June 30, 1982, there will be one of \$50,000.

In my view, any of these more exotic I.R.A. investments should be approached with caution. Initially, you should stick to more conventional plans where the risks are minimal. The I.R.A.'s ability to compound substantially over time depends on steady growth. Losses incurred at the beginning are extremely hard to make up. Only as an account grows larger should riskier vehicles be considered. The primary function of these alternative investments should be to provide diversification, spreading your bets over a variety of opportunities. At the start, by all means play it safe.

With each passing month, more and more investments tailored specifically for I.R.A.'s are bound to become available. Inevitably, unscrupulous operators will eventually try to cash in on the billions of dollars that flow into these accounts. So all offers and their sponsors should be checked out with great care.

Correction

LAST WEEK'S COLUMN INCORRECTLY stated the ratio of current assets to current liabilities for American corporations. The ratio is 1.4 to 1.

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On Madison Avenue/Bernice Kanner THROUGH THE LOOKING GLASS



Close encounters: Seen through the two-way mirror, a group meets at McCann-Erickson.

Inside Focus Groups

WANT TO EXPERIENCE THE 1980s version of a consciousness-raising group—a let-down-your-hair-in-a-polite-Republican-kind-of-way session that *they* pay you to attend? Get yourself into a marketer's focus group.

I did, and it was a moving experience. I masqueraded as a suburban housewife with kids but no outside job, and a household income of about \$30,000 a year. The group gathered at McCann-Erickson's offices (the agency was in on my ruse) to discuss the economy for a position paper that research director Eleanor Holtzman will write. I was not allowed to participate in, or even covertly watch, any session about a specific product. That, I was told, is off limits.

The economy had roughed up the dozen women in this mass therapy session, but it hadn't knocked them out. For them, eating out is a once- or twice-a-month treat. Olives and citrus salad are luxuries one's husband plops into the shopping cart, and must always be returned to the shelves. Money is a key to happiness; disturbing news about the recession is tuned out, and optimism nurtured. I don't know how it happened, but I felt so strongly for these women it was as if I'd become one of them.

The week before, I'd watched from behind a two-way mirror as ten men with nothing in common save annual incomes of approximately \$40,000 opened up about the treats and luxuries

in their lives. Remarkably, when group leader Judith Langer asked them to choose an ultimate fantasy, three envisioned a Mercedes in the driveway. By the end of that two-and-a-half-hour session, I felt I *knew* these men, and even began referring to them by nicknames I'd invented. The men seemed far more content with their world than the women were with theirs.

A focus group usually consists of eight to twelve strangers assembled comfortably around a conference table, with microphones overhead. Led by a moderator working from a written outline, they munch snacks and talk about a product, an ad campaign, or some general topic. They have been recruited by independent services screening in shopping malls, garden clubs, through random dialing, or what have you. They have met exact specifications—sometimes dozens of calls are necessary to produce a single participant. The lure is money, and the chance to sound off on something. For their time and talk, the women in my group took home \$30 apiece; for their time and talk, the men got \$35. The going rate is \$25 for a run-of-the-mill panelist.

The New York Conference Center recently convened a group of millionaires and had to hand out \$100 bills to get them there. As a rule, doctors are the most demanding; they usually command between \$125 and \$150 an appearance. "We've had to become creative in the ways we attract them," says Richard

Hochhauser, president of R.M.H. Research. "Sometimes we offer a dollar for every minute they're with us, or we pay their going rate." Researchers have waved tickets to shows and certificates for expensive dinners before prospective panelists; they've offered to make large donations to charities. But hard dollars work best, says Jerry Ohlsten, research director of Dancer Fitzgerald Sample, "particularly among people who don't need the money. Their favorite charities turn out to be themselves."

Marketers are willing to foot the bill because focus groups are a way to learn relatively inexpensively how consumers think, talk, and behave. A small-scale but comprehensive marketing survey can cost \$20,000; a set of three focus groups usually runs around \$5,000.

Focus groups often provide information to help marketers design big, definitive surveys. They're also used after surveys, and sometimes after a product has been introduced, to reassure the marketer and to help him detect emerging attitudes and monitor his product's success. The groups can help determine why a product is sinking or an ad campaign is soaring. They're used defensively to uncover potential or real problems, and offensively to spark ideas for new products. General Mills isn't sure if the idea for Hamburger Helper came from a focus group, but it knows it found support there. Mattel realized it might have a hit in Kissing Barbie after holding a focus group of little girls, and Pepsi Light was formulated after panelists complained about the bitter aftertaste of most diet colas.

Sometimes the panelists point out second meanings in copy, or levels of humor the advertisers never intended. Sometimes they show exactly how consumers talk about the product. One marketer discovered, typically, that what he was calling corduroy jeans his customers were calling cordos, and that he could do worse than to call that new line of kids' dungarees Fresh Produce.

The groups are relied on more today than ever, and virtually every manufacturer uses them. Some big firms, such as General Mills, that introduce a host of new products each year hold at least one panel every day. They even hold them abroad. Ohlsten has one set up in Saudi Arabia to learn about Arab attitudes toward automobiles.

Marketers generally use three focus groups, each in a different part of the country and representing a different tar-



Bye-bye, buy buy.

Inflation has squeezed the middle class out of many consumer markets. More than ever, the real consumers are concentrated at the top.

In good times, marketers can be generous. They can advertise to almost anyone earning a decent income, and expect to get a reasonable return on their money.

Today's economy has turned that logic topsy-turvy. Prices have gone up faster than incomes. The mass, middle-income market is struggling so hard to pay for essentials that they have hardly anything left in discretionary income. They simply can't afford most of the things you have to sell.

As recently as 1978, a comfortable income might have been \$18,500 a

year. Now you have to be practically rich to maintain that same middle-income standard: It costs more than \$25,000.

And a no-frills standard it is. In 1981, a family earning \$25,000 had discretionary income of only \$2,203.

Meanwhile, a family earning \$35,000 a year was being hit by the same increases in the price of eggs and electricity and clothing. Essentials cost them essentially the same. *But they had substantially more left afterwards.*

And that's the market to zero in on: You only find your customers where

you find discretionary income.

In that respect, TIME readers are remarkable. They have more than *twice as much discretionary income as the average family*. As a group, they earn \$186 billion a year. And the more you advertise to them, the better it pays. Because when they go shopping, it's not just wishful thinking.

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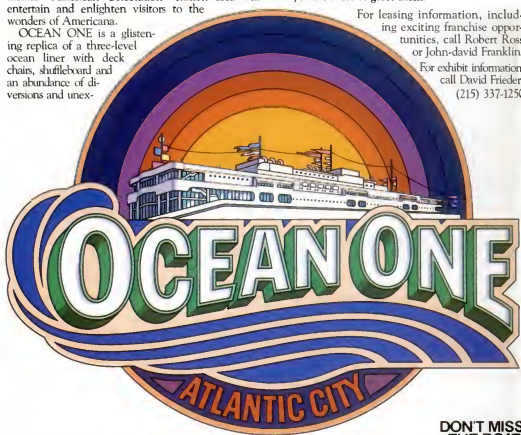
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get audience. "A thread through all three will help lead you in the right direction," says Herbert Maneloveg, media-marketing director at Della Femina, Travisano & Partners.

Why are focus groups so popular? "Marketers like them," says Dr. Ted Dunn, of Benton & Bowles. "They can see and hear consumers talk about and touch their products. That's sexier than reading numbers." They're also easy to set up, says Mercedes Alvarez, of Bozell and Jacobs. "You could do one virtually overnight. And people spill all."

In one session about bras, for example, women confessed that fit mattered less to them than feeling sexy and seductive. In another, a cigarette company discovered that a handsome, sensual man in jeans reclining on a buckboard intimidated young men but not older ones. In still another, Wendy's, a fast-food chain, found that its fare has the cachet in France, Germany, and Spain that croissants have here.

Respondents are usually so candid that you wonder if they've been hypnotized. Even such personal subjects as hemorrhoids and feminine-hygiene sprays are fair game. "In one group," says Langer, "an elderly woman blurted out that she had never talked this way in her life, not even to her husband. They figure they'll never see these people again, so they take risks."

During a focus group once on dental adhesives, the participants whipped out their dentures. In one on men's underwear, they dropped their trousers. During a session on douches, a woman confessed that she'd been told she had to douche after every sexual encounter, and always while immersed in a bath. Her first experience had been on her wedding night, she said innocently, when she'd had to bathe eight times and ended up feeling like a prune. The other women wondered whom she'd married.

Sometimes one focus group's results can be overridden by another's. Once a pharmaceutical manufacturer convened gynecologists to discuss disposable paper gowns. The doctors nixed the idea—no absorbency, they said. Sessions with laundry staffers prompted the manufacturer to move ahead anyway.

Focus groups may be a shortcut to the American pulse, but they're not without problems. Groups discussing liquor are often offered product samples, and the most valuable panelists are the heavy drinkers. Ohlsten recalls a few sessions where people were reeling. Nowadays he insists that no booze be served. But if staggering out drunk is a problem, so is storming out mad. Some years back at a panel convened by a baby-formula-maker, several young mothers marched off when they thought their good-mothering skills were being questioned.

That kind of thing is rare, however;

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Gael Greene is also the author of **BLUE SKIES NO CANDY**
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far more common is the group hog, whose views become the whole meeting's views. And it's possible to get a room full of duds, too. "This tends to shorten the session," says Alvarez. Men seem to be more closemouthed than women, and teen boys are virtually impossible. "Teenagers see right through you, that you're talking advertisingese, and they tend to smirk at you," says Manceloveg.

A good moderator will try to subdue the loudmouths and enliven the deadbeats. All the time he or she should try not to influence the outcome of the proceedings. Says John Fiedler, of Ted Bates Worldwide, "You want the moderator to reflect what the group says, not shape the responses."

Just getting participants to the site can be a chore. Hochhauser usually lines up eleven recruits and, despite repeated follow-up calls and reminders, assumes that eight will show up. Sometimes clearly unqualified applicants appear, such as women whose husbands work for one of the client's competitors, and there's nothing to do but politely send them packing—with their paycheck, of course. And there are professional focus-group members, people who earn part of their living hopping from group to group. Other hazards include wiped-out tapes of panel proceedings and respondents who figure out the client behind the focus group (it's not all that hard) and write tattling letters.

But these are gnats compared with the hornet buzzing around this research technique. The real problem is that marketers misuse focus groups. They rely on the limited feedback to decide whether to kill products or go ahead with them, and to choose advertising concepts. There's an oft-repeated tale of a pasta-company president who, hearing that a focus group had preferred new packaging, immediately called the factory and ordered the entire old supply thrown out.

There's no question, however, that focus groups are, if not a boon to the participants (they do mean easy money and the thrill of having someone hang on every word), at least a fun experience. Some even lead to friendships. One enormous group session—a three-day meeting in 1977 of fifteen couples at a conference center in Connecticut—spawned a club. "Every Christmas they write to us," says Ohlsten. So far, there have been two divorces in the group.

But the biggest benefits may be those reaped not by the marketers and participants but by the ad-agency people on the other side of the two-way mirror. "They're in a room together, away from the political pressures, sometimes alone together for several days," says Fiedler. "It's often a cathartic experience." Just like a second honeymoon.

The National Interest/Michael Kramer

ISRAEL'S DREAM FOR LEBANON

Updating Ben-Gurion

SUPPOSE QUEENS HAD BEEN OVERRUN BY a gang of terrorists, a gang sworn to eradicate Manhattan, a gang that regularly launched hit-and-run operations against the island and occasionally lobbed artillery shells onto East Side streets? And suppose the cease-fire negotiated by the big boys in Washington was little more than a sham, while the gang violated whenever with impunity? Would Manhattan be justified in pushing the gang back to the Nassau County border? Of course it would—and no one would question the morality of Manhattan's action.

A similar provocation is responsible for the current fighting in the Middle East. The Palestine Liberation Organization's forces in southern Lebanon have menaced northern Israel for years—and the cease-fire engineered by Philip Habib, America's special Middle East envoy, has scarcely been worth the paper it was written on. And yet, Israel is being attacked for having become fed up. Nothing new there: Israel is always held to a higher standard. The expansion of territory through war in the Middle East is deemed illegal only when Israel does it—and Israel does it only to secure its borders. For Jordan in 1948 and Iraq in 1980 hardly anyone noticed, and those who did had little to say. When Israel shoots a handful of protesting Palestinians on the West Bank, the world goes bonkers. Syrian soldiers have been killing thousands of their fellow citizens. Who speaks up? And then there's the U.N., which seems to exist these days only to condemn Israel.

No matter. Israel does what it wants to—what it feels it has to. So the Israelis are now in Lebanon, and they'll likely stay there until someone credible finally guarantees that the P.L.O. won't return to those southern areas from which it attacks Israel.

There is currently great concern that Israel has a larger purpose in mind, that it has moved beyond the 40-kilometer line declared as the boundary beyond which the P.L.O. must stay and that it has done this in order to reorder Lebanon and to destroy the P.L.O. once and for all. Israel's leaders deny such objectives, although they would surely love to see the P.L.O. decimated. Israel's is a purely military argument.

In order to ensure that the 40-kilometer line holds, Israel is pushing farther north and east for two reasons.



On the march: Sharon and Begin at Beaufort Castle.

First, it wishes to have some leverage in the negotiations that will lead to an expanded peacekeeping force—it will give up the greater territory in exchange for that force. Second, it knows that the P.L.O. will come back—and it calculates that the more severe the beating the P.L.O. sustains today, the longer it will be before it can regroup.

It is possible, of course, that Israel is lying and that Ariel Sharon has won out. Sharon is Israel's defense minister, and while his country's ambassador to the United States keeps repeating that Israel's "clear-cut, single mission" is to drive the P.L.O. "out of artillery range of northern Israel," Sharon has this map. Sharon's map shows an essentially Christian Lebanon, an Israeli West Bank, and a Palestinian Jordan. Such a re-ordering of Middle Eastern reality—and especially the takeover of Jordan by the Palestinians—could hardly be accomplished without a wider war. Sharon isn't crazy. He's merely updating an Israeli dream that dates back almost 30 years.

In the diaries of Moshe Sharett, a former Israeli prime minister, are recorded the 1954 ideas of David Ben-Gurion for the Arab world. Lebanon, Ben-Gurion said then, represented the "weakest link in the chain of the Arab League." To break it, he said, Israel must establish a Christian state in Lebanon. Such an entity, said Ben-Gurion, could not be created "without our initiative and our vigorous aid." If Israel could succeed, he added, "we would bring about a decisive change in the Middle East."

A year later, in 1955, Moshe Dayan

fleshed out Ben-Gurion's idea. According to Sharett, Dayan said that "the only thing that's necessary is to find a Lebanese officer, even a major will do. We should win his heart or buy him with money to get him to declare himself the savior of the Maronite [Christian] population. . . . [Then the] Israeli army will enter Lebanon, occupy the necessary territory and create a Christian regime that will ally itself with Israel."

Well, Israel has aligned itself with the Christian Phalange forces in central Lebanon, and in the south it supports Major Saad Haddad, whose group occupies the border strip between Lebanon and Israel. It was Haddad whom Prime Minister Menachem Begin embraced when he visited Israeli forces in southern Lebanon last week. Begin toured Beaufort Castle, a strategic fortress that commands an incomparable view south to the Israeli border. Beaufort Castle, Begin told Haddad, is "yours."

So there may well be a wider Israeli plan—which wouldn't be so bad, either. A secure and independent Lebanon—one possible outcome—would be welcomed in many Middle Eastern capitals, most of all by those moderate Arab states that fear the spread of P.L.O. radicalism.

Even Syria might enjoy such a result, as long as it doesn't have to lose a major war to Israel in the process. Syria's relations with the P.L.O. have been all over the lot. The current Israeli-Syrian friction has its origins in the fighting between various Lebanese factions, a conflict that has been going on rather steadily since the 1975 Lebanese civil

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war. That war was predestined from the moment Lebanon became independent, in 1943, under an agreement apportioning power among the Christians, Sunni Muslims, and Shiites.

When the civil war began, the Syrians assumed a so-called peacekeeping role, with the acquiescence and financial support of the region's other Arab states. (The Saudis currently foot almost the entire bill for the Syrian troops in Lebanon, and four years ago the Saudis pledged to give Syria \$1.8 billion a year because of its status as a "confrontation state" in relation to Israel.) At first, the Syrians stepped in on the side of the Christians, fighting the Palestinians, and an uneasy truce was effected. Later, the Syrians and Christians turned on each other, and the Syrians now claim to be the Palestinians' protectors. Meanwhile, Israel assumed a similar role in favor of the Christians, largely in an effort to keep the Palestinians from taking over all of Lebanon.

The Israelis and the Syrians entered into a tacit agreement: Israel would refrain from striking the Syrian troops in Lebanon as long as they remained north of the Litani River. In return, the Syrians agreed not to deploy surface-to-air missiles in Lebanon, thereby ceding air superiority to Israel so that it could patrol the country to prevent P.L.O. attacks. When Syria introduced S.A.M. missiles in the Bekaa Valley a year ago, the Begin government counted on the first Habib mission to convince the Syrians to remove their missiles unilaterally. That never happened, so Israel couldn't have been happier when Syria fired upon the advancing Israelis last week. Syria may have intended to put up only a mild show in order to demonstrate its solidarity with the P.L.O., but Israel required only the slightest pretext to take out the SAM's—and that's exactly what it did.

What now? Wars are always harder to stop than to start, and even though Israel might be willing to halt, there's a chance some other actors are itching for a larger fight. Arab disunity played a key role in the timing of the Israeli move into Lebanon. But the Iranian-Iraqi war (which split not only those two nations but the rest of the Arab community as well) may finally be over, and as of this writing, both sides are saying they are eager to battle Israel.

Egypt, which has gained so much from the Camp David accords, will likely confine its hostility to rhetoric. But there's at least a slim chance that President Mubarak will help Syria and the P.L.O. in order to patch up Egypt's relations with its Arab brothers.

The Soviets could play, too. Syria and Russia recently signed a friendship treaty, and Chaim Herzog, a former chief of Israeli intelligence, says that

"some commentators maintain that the secret clauses of the friendship agreement allow the Soviet Union, in an emergency, to take control of Syrian airspace, much as it did in Egypt during the [1973] war of attrition." But, historically, the Soviets are cautious. They move behind the scenes everywhere, but they move directly only when there is little chance of opposition—as in Afghanistan.

No matter what the outcome is (an Israeli consolidation at the 40-kilometer line or beyond—or a wider Arab-Israeli clash), the biggest loser could be the United States and its moribund (some say nonexistent) Middle East policy.

There are even those who suggest that the United States must bear the blame for the current flare-up. "Would the Syrians and PLO and their Soviet backers," asked the *Wall Street Journal* last week, "have been so bold as to thumb their noses at a U.S.-arranged cease-fire if half of the U.S. foreign policy establishment had not given off signals that we were tilting away from Israel toward the Arabs?"

That tilt, expressed in America's displeasure at Israel's earlier bombing of Beirut and its bombing of the Baghdad nuclear reactor, appears now to be somewhat reversed. The president, from the NATO summit in Bonn last Thursday, asked the Israelis to cease fire—but not to withdraw. "We've learned," says a senior administration official, "that browbeating Begin is the absolute worst way to get him to change course. So we're trying to play it cool in the hope that we'll retain the ability to influence him without having to use the big stick—a threat to cut off American arms to Israel."

Clearly at risk now is the American-sponsored Camp David peace process. Negotiations on Palestinian autonomy, the vital next step, are sure to be set back to some degree. American relations with the moderate Arabs will also suffer, since the United States is once again perceived as unable to control Israel. And the administration's hope for American military bases in the region to counter a potential Soviet threat now seems even less likely than before.

It's obvious that Israel won't withdraw unless an international peacekeeping force of stature is in place in southern Lebanon, and even then the Israelis might want more, including the withdrawal from Lebanon of P.L.O. and Syrian forces. If those are Israel's true intentions, then the best result might be a partitioning of Lebanon into a Christian state in the south and a Palestinian state in the north. But given the nature of Middle Eastern politics, where almost nothing happens as expected, such a miracle result is probably too much to ask of God—or Allah.

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IN AND AROUND TOWN

By Ruth Gilbert

June 14 through 23

S	M	T	W	T	F	S
	14	15	16	17	18	19
20	21	22	23			

Almost every prima ballerina and danseur noble in the Western World performs at the Metropolitan Opera House during "Diamond Night at the Ballet," June 20. Remaining seats are \$50 and up, and the proceeds benefit multiple-sclerosis research. June 16, Bloomsday, there'll be a nineteen-hour reading of James Joyce's *Ulysses*, 8 A.M. to 3 A.M. at Symphony Space.

Private Practices

Insatiable Critic-cum-novelist Gael Greene appears at a Forum for Women Writers June 23 to read selections from her latest book, *Doctor Love* (St. Martin's/Marek, \$13.95), the tale of a man who loves women too much to love only one. The place: the Y.W.C.A. at 610 Lexington Avenue (at 53rd Street). The time: 6 P.M. The price: \$3.



Future Shocks



Two of the darker film fantasies of recent decades are being shown together at the Regency. Stanley Kubrick's *A Clockwork Orange*, starring Malcolm McDowell (above) as a very bad boy of the near future, and the earlier *Dr. Strangelove* make up the double bill June 16 through 19.

Clean Fun

Clint Eastwood, attempting to steal a Russian jet plane, has been trapped in a shower room. Can he shoot his way out? The answer is revealed in *Firefox*, a movie crammed with international intrigue, which Clint produced, directed, and stars in. It opens June 18 at the Gemini Twin and other Manhattan theaters.



Graham Classics

The Martha Graham Dance Company is celebrating its fifty-seventh year with a season at City Center through June 27 that includes two world premieres, a New York premiere, and revivals of three classics from as far back as 1931, which your parents may remember quite fondly. Peggy Lyman dances in *Judith*.



First Families

The nineteenth Prince of Wales, later George V, and his wife, Mary of Teck, the eighth Princess of Wales (they'll explain it all to you on the air), are among the royalty to be glimpsed in *The Glittering Crowns*, a special about Europe's twentieth-century monarchs and monarchies. It shows June 20 at 8 P.M. on Channel 5. Others you'll see include England's present queen, her eldest son, and his nice bride.



Photograph, bottom right: Martha Swope.



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A Long, Smoldery Summer?

By Nicholas Pileggi

WHEN NEW YORKERS GET together for drinks or dinner on these late-spring nights, the talk is likely to turn not to Reaganomics, *E.T.*, or the Mideast, but to an old question: Will there be rioting this summer? Many people, particularly liberals, assume that federal welfare cutbacks and high unemployment—especially among minority teenagers—must inevitably lead to the kind of civil disorder that left many American cities in flames in the late 1960s and early 1970s.

But the men and women whose job it is to keep the peace in the city expect not an old-fashioned long hot summer but rather a long, smoldering one. They're quick to warn that some unforeseen incident—another blackout, for example—could change the picture. But they sense that times—and styles of rebellion—have changed.

Frank Arricale, the superintendent of schools in District 19, East New York, believes the riots simply have been institutionalized in the explosion of daily violent crime.

"Today, we're living with a silent riot," Arricale said. "Years ago, there was the noise and hundreds of cops in helmets and the mayor walking the streets. Today's rioters are the muggers, rapists, and armed robbers who are picking us off one by one and neighbor-

hood by neighborhood every day."

Arricale, who has been calming potential riots since 1966, when he helped John Lindsay arrange a truce between black and Italian youths in East New York with the help of the Gallo crime family, said he is far more terrified now than he ever was during the height of the disorders a decade or more ago.

Lindsay, who is generally credited with having kept New York cool while many of the nation's other cities went up in flames, also feels that street riots haven't really stopped.

"The long hot summers are still with us, only we're having our summers all year long," Lindsay said. "Today we're having our riots in slow motion. They are not only being reflected in the city's appalling crime rate but by a capacity for violence and cruelty that we did not see ten or fifteen years ago."

Lindsay is correct about the increase in crime. In 1968, for instance, during the worst of the riot years, there were only 54,405 robberies and muggings in the city; last year there were 107,495. Murders jumped from 904 in 1968 to 1,832 last year, and forcible rapes from 2,159 in 1968 to 3,862 last year. And all of this is occurring at a time when the Police Department has been cut by one-third and increasing numbers of frustrated victims have stopped reporting crimes altogether.



While the first three months of 1982 have shown that crime statistics are down, some people are skeptical. The lower statistics may simply reflect the fact that more and more policemen have been walking away from marginal arrests—and lowering the city's paper crime rate—because police brass have been discouraging overtime.

Today's "rioters" are indeed a new breed, and they are beginning to carve a niche for themselves in the public's consciousness by the way they commit crimes around the city. Gangs of marauders have recently invaded restaurants, social clubs, houses, schools, and even churches. More disturbing yet,



Ghosts of summer past: City officials feel only a freak incident like the 1977 blackout could trigger rioting this year.

homicides resulting from these robberies increased 32 percent between 1976 and 1980.

The Memorial Day crime spree in which a gang robbed and raped its way through a home, a parking garage, and a restaurant was only the most shocking of a number of such episodes. Within the last month, three other hoods invaded an East New York church and took about \$1,200 from over 50 parishioners, and four teenagers entered a Brooklyn Technical High School classroom, drew guns, and took \$600 and jewelry from a teacher and 21 terrified students.

Clearly, a new kind of disorder is on the loose.

FOR THOSE WHO MAY HAVE FORGOTTEN, the civil disorders that began in the early sixties were lethal. The assassination of Martin Luther King Jr., on April 4, 1968, for instance, touched off disturbances in 125 cities, in 29 states, and resulted in 46 deaths, 2,600 injuries, and 21,270 arrests within ten days. In the hardest-hit cities—Washington, D.C., Chicago, Baltimore, and Kansas City—there were over 2,600

fires, which caused more than \$45-million in property damage alone.

The post-riot Kerner Commission concluded that racism, unemployment, poor housing, and alarmingly high crime rates were major causes of unrest. All of these indicators have worsened since the report was issued, more than a decade ago. Yet, today, the city is free of 1960s-style street riots despite the fact that the have-nots have even less than they did during the years of rage.

Budget cuts and a more conservative national political philosophy have dismantled the majority of riot-prevention

"...Civil disorder has given rise to a more malignant

programs. Anti-poverty programs are dead. There are 200,000 fewer New Yorkers receiving welfare assistance now than there were ten years ago. CETA jobs for 22,500 hard-core unemployed have been eliminated. Hospital care has been cut back, and this summer most of the 100,000 youngsters from the city's low-income families who apply for summer jobs won't get them. It has become increasingly difficult for the private sector to hire the ever growing number of unemployed teenagers when so many firms are laying off their own workers. According to a spokesman for McDonald's, one of the largest employers of minority youth, hundreds of youngsters applying for any available job wait hours, returning day after day, in the hope of work.

To make things even worse, there are 100,000 more children from poor families in the city's schools than there were a decade ago, and the subway fare has increased from 35 cents to 75 cents in ten years, with the prospect of yet another jump soon. And there are now 43,000 chronically mentally ill persons wandering the city. Police say they cause 40 percent of the street crime in midtown and on the Lower East Side. Ten years ago that figure would have been between 5 and 10 percent.

There has also been a precipitous plunge in the kinds of social activities designed to create contact between the races. It's been a long time since suburbanites got into their station wagons and spent their church-sponsored Saturdays cleaning up backyards in Harlem.

Still, there have been no riots, at least in the traditional sense. "Everyone is surprised... at how high unemployment can go without having predicted political consequences of general national anger," said Audrey Freedman, a labor economist for the Conference Board, a business-research group based in New York. "I don't see anything that could be called a political upheaval."

She's right. Over the last few years, the city's most volatile neighborhoods have remained relatively calm. Firemen report that it has been a long time since they've been pelted with bottles and rocks in minority neighborhoods, and, in fact, they often hear cheerful cries of "bombero" (Spanish for "fireman") when moving through Hispanic areas.

The police say that they rarely wear their riot helmets anymore, and the cooperation they now receive from residents of low-income, high-crime areas is in marked contrast to the hostility they encountered years ago.

"In the old days," former detective Stephen DeCorso said, "we had trouble

making an arrest in a black or Hispanic precinct because a crowd would circle the car and demand we let the guy go no matter what he did. Today, we've got to get the guy to the precinct fast, before the crowd tears him apart."

Even the disorders that followed the 1977 blackout did not fit the traditional riot profile. An analysis of the 2,706 arrested during two days of rioting

political clout as well as a voice.

"These community boards, which did not exist a few years ago, have civilian volunteers who work out of every precinct in the city on a daily basis. We have community-affairs officers assigned to every precinct whose whole job is to stay in touch with the community. We have youth-service officers who keep tabs on the young, and there

The Tinder: Then and Now

The conditions cited by the post-riot Kerner Commission as contributing most to unrest have all worsened in the city since the sixties.

	1968	1981
Youth unemployment	12.2%	31.2%
Homicides	904	1,832
Robberies	54,405	107,495
Transit fare	20¢	75¢
Welfare recipients	978,000	861,600



showed a higher percentage of employed defendants (45 percent) than unemployed (30.2 percent), more high-school and college enrollees (14.4 percent) than welfare recipients (10.4 percent). And almost 50 percent of those arrested turned out to have jobs for which their take-home pay was over \$150 a week.

"That was a relatively affluent riot," said Nicholas Scoppeita, the former deputy mayor for criminal justice who ordered the analysis of the rioters. "It showed us that it was a disorder of opportunity. There had been three days of consecutive 100-degree temperatures, and then, suddenly, the lights went out. Looting, not violence and wide-scale arson, was the primary objective."

FOR A NUMBER OF REASONS, according to mayoral aides, New York should be more insulated against riots than other cities this summer. First, the economic crunch has not hit this city as badly as cities, such as Detroit, that are tied to declining industries. Also, according to Deputy Police Commissioner William Perry, the increased power assumed by the city's 59 Community Planning Boards has given the most embittered and low-income neighborhoods

isn't too much that's likely to happen that we don't hear about pretty soon.

"We're a twelve-month operation," Perry continued. "Community-affairs officers have index cards and telephone numbers, amassed over the years, for just about every neighborhood activist, religious leader, shopkeeper, and numbers operator. During confrontations such as the James Madison High School blowup last month and the New Dorp High School blowup last year, we were able to get in touch with some of the hotheads, as well as reasonable community people, and show them that it was in their interest to calm things down."

"When necessary, we make both sides sit down and thrash things out," Perry said, "usually someplace upstate, like Pawling, where no one can walk out and go home."

Other city officials feel there are sound reasons for optimism. Deputy Mayor Robert F. Wagner Jr. cited the "remarkable amount of calm in the city considering the federal cuts in anti-poverty programs and food stamps. Why? Here in New York some things have actually gotten better. Sanitation city-wide is better. Overall employment levels are better here than in the rest of the country. So far, we have been able to

problem—random violence in every part of the city...

absorb many of the federal cuts in day care, senior centers, and school lunches.

"It might also say something about the programs the Kerner Commission recommended to end rioting," Wagner continued. "Maybe a lot of the solutions recommended by the report weren't necessary."

THE CITY MAY ALSO BE RIOT-free today because the death of the anti-poverty programs has eliminated the radical street workers who often lent inflammatory direction to neighborhood disturbances. Frequently, the poverty-program workers saw political revolution in the ghettos, took *The Battle of Algiers* as their training manual, and considered local street muggers and burglars as guerrilla freedom fighters. And while most of these street workers had nothing to do with the initial incident that caused a riot—the shooting of a black person by a white cop or a roughhouse arrest, for instance—they invariably organized the protest rally or march that resulted in violent confrontations and riots.

"Today, the radical street leaders are gone," said Carl Irish, who headed the city's anti-riot Urban Action Task Force in the 1970s. "They lost their credibility on the street. Tom Hayden, who thought he saw the possibility for rebellion in Newark back in 1967, is now married to Jane Fonda. Felipe Luciano, who took over some East Harlem churches when he headed the Young Lords, is now a television star."

According to Tom Hayden, there was a "great personal tension and paranoia... engendered by those times, and I don't apologize for my actions...."

"In those years," Hayden said, "we felt under siege, and that attitude promotes imbalance. The period brought out the worst in all of us and maybe some of the best."

On July 12, 1967, a five-day riot started in Newark following a police-brutality rally that had been based on a false rumor that a black man had been beaten for tailgating a police car. When the riot ended, 26 were dead and 1,500 injured.

"Today," Irish continued, "there's nobody to push the confrontation. Back then, if somebody got shot or arrested, these characters used to run through the neighborhood screaming 'Brutality.' They had 'pig' posters and leaflets going within an hour. They'd call the media and have poverty-program lawyers watching for brutality on the street and waiting in court to handle anyone who got arrested. Then they'd wait until just before dark to start their rally, knowing

full well that they could no more control what they had started than we could."

YET, THE WANING OF CIVIL DISORDER in no way signifies that the social cost of poverty has decreased. In fact, it may indicate a deeper and more malignant problem.

"The violent explosions of the sixties

four blocks. It's almost quasi-rural, and the people feel so vulnerable that there is a real problem about getting them to participate in the running of their own schools. They think twice before going out on the street after five o'clock, and they have bolts and iron gates on their doors and windows to keep marauding gangs of street thugs from breaking in." "These new-breed criminals have a lot



Walking tall: Lindsay calmed the city after the King assassination, in 1968.

resulted from disappointment," said Georgia McMurray, a former city commissioner for child development. "There were expectations then about the war on poverty, hunger, and racism, and the confrontations were often rooted in frustration."

"Today, there aren't any expectations. There is no movement. No organizing. No focus for the anger, and, instead, we see more and more violence and anger coming out against other individuals," said McMurray, now deputy general director at the Community Service Society.

"The Human Resource Administration has just issued a report on child abuse that shows a frightening and phenomenal 46.7 percent increase of complaint calls in the last two years. That's a cause for concern. At Harlem Hospital, the staff has been reporting that patients have begun striking out at doctors and nurses. This is relatively new. They are hitting their children in the clinics. There are increasing signs of frustration and anger seething within people daily. They are ready to explode."

"The fear of crime out here in East New York is incredible," Superintendent Arricale said. "There has been so much abandonment that there are some buildings that don't have neighbors for

less to do with money than with the power rush they get from committing the crime," said Andrew Vachss, a criminal-defense lawyer and criminologist.

"They get a moment of pure power that is unattainable to them anywhere else. Where professional stickup men strive to calm their victims, these new criminals can't wait to terrorize them. Violence and power over their victims is the new high, and since they almost always move in gangs, they feed upon each other's high, so that every robbery is worse for its victims than the previous one."

The actions of these "new rioters" are also more universally felt than were the street disorders and arson of the past. Then, most of the damage occurred in the impoverished areas in which the riots started. Today, the anger is being felt in middle- and upper-income areas as well, and the random cruelty is even more terrifying.

And, of course, though the odds are against it, there is no assurance that a summer breakpoint will not be reached, and that this simmering violence will not lead to traditional rioting. As Deputy Mayor Wagner put it, "Right now things are calm, but one incident can trigger disorders. During the summer, you can never tell."

The Princess Of Playboy

By Lally Weymouth

Christie Hefner moves to the top.

WHEN SHE WAS YOUNG, SHE WANTED TO BE A judge or a senator. After college, she hesitated between a career in the law and one in journalism. Instead, she went to work for her father's company. Her father happens to be named Hugh Hefner, and when he decided he wanted a new president for Playboy, he didn't look far: He chose 29-year-old Christie, his feminist daughter.

To get to her office in the Playboy Building in Chicago, you walk down halls lined with pictures of voluptuous nudes. Out comes Christie dressed in a pretty, chic red linen suit and white silk blouse—looking every bit the young, serious, well-turned-out corporate executive and not at all like the woman her father displays in the pages of her magazine.

Bright, ambitious, and startlingly self-assured, Christie seems unfazed by the ideological contradictions and the pressures of her new job. It's easy to understand how the only daughter of the man who built an empire on female flesh could turn out a feminist. But how could that feminist slip into the president's chair at Playboy without a twinge of remorse or the taint of hypocrisy? She brushes aside talk of any conflict—contradiction and ambivalence aren't part of her working vocabulary.

"I don't have to reconcile what I'm saying," Christie told me the other day. "It has never seemed a conflict to me. Playboy has been more supportive of feminist politics and philosophies than most other companies I know."

Christie talks about Playboy's prospects in the same confident way. But the fact is that she has been propelled into power at a moment of painful transition for the \$389-million company that grew from Hugh Hefner's scissors-and-pastepot inspiration nearly 30 years ago. Having recently lost its lucrative British gambling clubs and its license for a casino in Atlantic City, Playboy has had to evolve from a good-size conglomerate kept afloat by gambling profits to a much smaller magazine company with high hopes for cable TV. Gone are the white-elephant resorts and disastrous movie

productions, the book-publishing division and other unprofitable businesses. Swept away in the tidal wave of change were Playboy's two top business executives: Victor Lowmes, 54, who masterminded the gambling operations, and Derick Daniels, 53, the savvy manager recruited by Hefner five years ago from the Knight-Ridder newspaper chain to run the company.

In their place are Hef, 56, who rarely gets out of his pajamas and robe these days and almost never leaves the fabled Playboy Mansion in Los Angeles, and Christie, whose credentials consist of a succession of lower-level jobs at Playboy (mostly in public relations) and unbounded self-confidence. To hear Christie tell it, Playboy will soon replace the \$39 million a year in income generated by the gambling operations—80 percent of the company's profits—with interest from the cash gained from the casino sale, profits from *Playboy* magazine, and cable-TV ventures still on the storyboards.

THE REAL STORY OF CHRISTIE'S SELECTION HAS never been told. The party line about Daniels is that he was brought into Playboy to train Christie. Then, suddenly, after five years as president, he realized that Christie was ready to take over, and magnanimously stepped aside. It is true that Christie was expected to take over one day. It is also true that nobody expected that day to dawn so quickly. Daniels told a close friend that he and Hefner had originally agreed he would stay at Playboy for at least ten years. Just last year, he confided to another friend that he hoped to finish out his career at Playboy. Then the gambling operations were lost. Daniels wasn't directly responsible, but he took the fall, according to insiders, so that Playboy could have a new image.

Now the big questions are whether Christie is up to the job and whether her father will give her significant power. Who controls Playboy isn't an issue. It's a public company, but Hefner owns 67 percent of the stock. (Last week his holdings



Madam president:
*The new head
and the founder
of Playboy.*

"...As a girl, her main thought about the mansion was

were worth \$56,112,500, with the stock trading at 33/8 a share—down from a high of 32.8 in 1978.) Daniels, who ought to know, predicts that Hefner will "probably call the shots for a while. He's not some funny man in black pajamas. He's involved in all major decisions and will be even more. It's natural as he and Christie work out their relationship."

"Hef wants the company store back," says one Playboy executive. At the start, Christie will share the office of the president with Marv Huston, 49, a heretofore unheralded financial man. The two of them are supposed to form a troika of sorts with a longtime Playboy executive named Richard Rosenzweig. The assumption is that Hefner will run the magazine while Christie and her helpers run the business.

Christie freely admits that her father is "an active chief operating officer." On strategic decisions, says Christie, "it's his final call." Hefner defines the lines of authority clearly: "The major decisions—the destinations—will be largely established by me. Getting us there will be in the hands of Christie and the other executives."

As one might expect, the jury is divided on Christie's abilities. She has her fans, such as Chip Block, a young entrepreneur who founded *Games* magazine and sold it to Playboy. "By sheer natural talent and brains," says Block, "Christie is an awful lot smarter than people who wind up in top spots in communications companies. She has the potential to be as good a media executive as there is." But a prominent publisher, critical of Hefner's decision, says, "They think they're going to change the image by putting Christie in. But she's by no means experienced enough or broad-gauged enough to run that empire. Yet, she's an exceptional young woman who, given an additional period of time..." Her best

chance for success? "It's if she and Hef realize that just getting rid of the president isn't enough and then they try to find a genius. They're counting on Marv Huston to be of considerable help to Christie. That's a mistake." An insider is blunter. "I don't know that any 29-year-old in the world can run that thing," he says.

GROWING UP

THE DECISION TO MAKE CHRISTIE HEAD OF PLAYBOY was not arrived at the day she was born. In fact, she was born in 1952, a year before Hefner sat down and put together the first issue of his magazine.

While his wife, Millie, was pregnant with Christie, Hef was working all day to support his family and staying up all night developing the ideas for *Playboy*.

Although Christie and her father speak rapturously today of their close relationship, it is not a product of her childhood. Hefner left his wife and daughter shortly after Christie was born. He didn't see much of Christie or her younger brother, David, until they were teenagers. "We didn't live together," says Millie, "and he was very involved with the company. He loved the magazine—that was his life. He saw [the children] on their birthdays and at Christmas."

Christie says in a matter-of-fact way that although she saw her father only four or five times a year, "I liked him, and we got along well. We didn't know each other till junior high school. From the time I was old enough, at twelve or thirteen, to talk about politics and so on, it was easier."

After her husband moved out, Millie lived with her chil-



Big birds: Hefner, in working pajamas, outside the Playboy Mansion West, in Holmby Hills, California.

that it was wonderful to have free pinball machines..."

dren on the North Side of Chicago for three years. Then she married a lawyer named Ed Gunn and moved to the Chicago suburb of Wilmette. Christie and David adopted their stepfather's name and used it instead of "Hefner." But Christie didn't like Gunn very much. She says he was "not a loving person and was very strict."

So Christie Gunn grew up in Wilmette, went to public high school there, and attended National Music Camp, in Interlochen, Michigan, in the summers. Being the child of a famous—one might say notorious—man was not a problem, she says, "because I didn't have a famous last name, and that's when I think you feel the effect the most, when you're an adolescent, and going through high school. Since I wasn't Christie Hefner, as a kid I never really had the effect, positive or negative, of being Hugh Hefner's daughter."

"Terrific, very bright, politically interested, and involved" is the way Christie describes her mother, who now works in the Playboy personnel department—a job she got through her daughter. Christie was a Carter delegate at the 1980 Democratic Convention, and she believes it is from her mother that she gets her interest in politics. Millie Gunn was active in the Democratic party when Christie was growing up, "so at an early age," says Christie, "I was out campaigning for Hubert Humphrey and Paul Douglas." Although her mother did not have a career, she read the papers, and "we talked about current events."

She got her confidence, she says, from Millie, who was "extremely supportive. She made me feel loved no matter what I did. The world was your oyster. The sky was the limit. I felt very loved and secure and was given a lot of confidence to go out and achieve things."

Whatever resentment Christie may feel toward her father for abandoning her as a child is invisible to the unaided eye. She says she accepted the early relationship because that was the way it was. Her mother says Christie understands her father and accepts him as "a self-involved but feeling person." Christie says that her mother and father thought Hefner shouldn't spend much time with the children so as not to compete with their new family life with Gunn.

How did she feel as a girl, visiting her father at the mansion in Chicago, with its playmates and pinball machines? Christie says she never saw anything untoward: "From the time I was a teenager on, my father was involved with Barbi Benton. My feeling was a twist of the way fathers usually feel about their daughters. I wanted someone who'd treat him well." Barbi did, says Christie: She loved him "for himself, not for his money," and "she got him to travel and developed his social relationships outside his home—I think she had a very good influence on him." But Millie remembers Christie telling her "she felt jealous of Barbi Benton. She was in her teens, and Barbi was only a couple of years older." Christie's mother told her, "That's understandable."

As a child, said Christie, her main thought about her father's Chicago mansion was that it was wonderful not to have to put quarters in the pinball machines. The line seems too pat. Only that morning I had wandered through the Chicago pleasure dome, with its indoor swimming pool and adjoining bar, its secret doors, movie screens, and magic buttons, and, of course, upstairs, Hef's circular bed. It must have been weird for a child to go there, where the owner, her father, made day into night, keeping the shades down at all times and the kitchen staff on 24-hour call. But Christie says, "It didn't affect me, particularly. He lived in a style beyond what anyone I knew lived in. He'd made a tremendous success. It was nice to see someone enjoying the fruits of their labors."

Perhaps Hefner tried to shield his daughter as much as possible from his life. Gloria Steinem told me that Linda



Woman's work: Christie presides at a meeting.

Lovelace, the star of *Deep Throat*, who also posed for *Playboy*, had said that "when Christie would turn up, the mansion was cleaned up, the kinky stuff put away, and the Parcheesi board taken out. There was this apparent effort," said Steinem, "to keep Christie from knowing what was going on."

CHRISTIE CHOSE A SERIOUS COLLEGE—BRANDEIS, IN Waltham, Massachusetts. The chairman of its English Department, Alan Levitan, says, "She was among the best students I've had in 23 years. She had a terrific literary sensibility. Her love for the material shone forth. Brandeis doesn't graduate too many summas." Christie was one. "She was marvelously intelligent, sensitive, likable. Christie just struck me as all-round wonderful."

After Patty Hearst was kidnapped, in 1974, Christie came to class accompanied by a bodyguard who, says Levitan, sat outside the classroom door, "gun in holster." Although she used the name "Gunn" during her first three years at Brandeis, her former professor says that everyone knew her real name. Levitan, who has taught many children of the rich and famous, says Christie stood out: "She did escape from being the child of a celebrity. She made her own fame. She was Christie Gunn, this marvelous student. She fashioned a beautiful, admirable image, a far cry from what one might associate with her father. If Playboy has to have a president, I'm glad it's somebody with a literary sensibility of high quality." He had wanted better things for Christie: "My hope was that she would become one of the great nonfiction writers in the U.S."

At the end of her junior year, Christie was elected to Phi Beta Kappa. This academic achievement marked a turning point in her relationship with her father. Her mother was just about to get divorced again, she says, and "I guess the combination of the separation from my stepfather and the impending graduation and feeling very honored by the Phi

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"... 'Ambivalence' is not a word in Christie's vocabulary..."

Beta Kappa thing and knowing that I was going to have this certificate that I was always going to keep—somehow it combined in my mind to make me feel that this was maybe the time to go back to 'Hefner.' I'd never dropped 'Hefner'—we had had our names amended, and had our stepfather's name added." Perhaps the idea of changing her name to "Gunn," Christie speculates, was an effort on the part of her mother "to make the new family feel like a family."

One night that summer, she went to have dinner at the mansion with her father: "I told him I was going to change my name," said Christie, appearing emotional for the first and only time during our long interview. "He was really excited. He got tears in his eyes and was real touched. I don't have children, but I can imagine what a nice thing that must be when you haven't lived with your kids and you haven't been there as much, maybe, as you wanted to be, to all of a sudden have your child say, 'I want to reaffirm my relationship with you.' So I went back to court and went back to being 'Christie Hefner.'"

From that night on, the rapprochement between father and daughter flourished. Christie's good friend Susan Landau, who has known her since Brandeis, admits that "there must have been problems." She won't elaborate and will say only that today "their relationship is extraordinary. They're very close. He takes this huge delight in her. Christie's extremely proud of who he is. She is proud of her father and proud of Playboy. That's the overriding thing. Some people think, 'As a woman, how can she be?' But she is. He believes in it, and they believe in it together. She's proud of what that magazine's been responsible for. The essence of Christie is that belief that she's part of a good company. If you want to discover some huge well of ambivalence, you're not going to find it. It's not there."

Christie believes that, in the end, she profited from not having had a father when she was young. She thinks it gave her ambition: "I think my drive came from trying to make my father proud of me." With divorced parents, she points out, you work harder to please the absent parent—"that's one way to prove yourself to the parent who's gone. It becomes doubly important to get a good report card or get the part in the school play. Whatever I was doing had an additional impetus—it would make my father proud of me." Perhaps she also decided to take another route to gain her father's affection: His life was full of pretty women but not intelligent women—that path was open to her.

GOING TO WORK

AFTER GRADUATION FROM BRANDEIS, CHRISTIE hesitated between going to law school and becoming a journalist. She decided on journalism because, she told me, she didn't want to go to law school—at least not immediately after college. She went to work for an alternative newspaper, the Boston *Phoenix*, avoiding Playboy not on principle but because "I felt I couldn't go to work at Playboy—if I turned out not to write very well, no one would tell me, and it would be this terrible embarrassment."

During her year as a journalist, Christie says, she became convinced that there was no need for her to avoid working for her father's company. "If I were incompetent at something, nobody would know it faster than Christie Hefner," she says. "The notion of my being incompetent in a situation in my father's company where everybody knew it but me was not reality, because nobody set higher standards for Christie Hefner than Christie Hefner."

When she arrived at Playboy, she wasn't certain what she

would do, and she says that neither she nor her father had any idea that she would end up running the company: "I don't think it crossed his mind, and it wasn't in my mind. I was looking for something that would not be writing per se but somehow involved in the creative process." At the start, Christie remembers, some people came up and congratulated her for working when she didn't have to. This wasn't the case. "Nobody ever handed me any money," she says. "It never occurred to me there was any other way to pay the rent." Why didn't Hefner give his daughter a nice big trust fund? "Maybe it's different having generations of money," said Christie over lunch. Hef's "values were formed by the idea of working for what you want."

She took some week-long seminars in finance, management policy, and marketing. "They gave me the basics," she says, "and then, as with anything, you learn it by doing. So what I have learned I've really learned by working with financial and business people for seven years here. Somebody said I've had the most sophisticated on-the-job training of anybody they know."

One of Christie's first tasks at Playboy was to oversee the opening of a boutique on the ground floor of its Chicago headquarters that would sell records and sportswear. Someone suggested calling the store "Christie's," but Hugh Hefner vetoed the idea. His caution paid off. The store, named Playtique, was, as Christie herself admits, "a disaster." She says she learned something: not to trust implicitly the recommendations of experts.

After this debacle, Christie says, she worked for a while on magazine acquisitions. Then Derrick Daniels made her a vice-president; she would concentrate on public relations for the magazine's forthcoming twenty-fifth anniversary. Christie turned out to be a good spokeswoman for the company, and she got Hef a lot of good press when he needed it—he and Playboy were recovering from the suicide of his aide Bobbie Arnstein after her conviction on a drug charge.

Promoting the anniversary, Christie got to work with people throughout the company and also acquired "certain kinds of organizational skills." For the first time she encountered some of the controversy that would continue to surround her, her father, and Playboy. She thought it would be a nice gesture if the American Civil Liberties Union gave Hefner an award of some kind for the support he had shown over the years, and so she suggested that to a board member. He relayed her message to the board, where a fierce fight broke out—some members opposed the idea, saying that such an award would "legitimize" Hefner. They won, and Christie was disappointed.

Her next major undertaking was overseeing the *Playboy* guides—single-subject issues on male fashion and home electronics. They are sold on newsstands and sent free several times a year to upscale subscribers to *Playboy*. The guides are designed to attract advertisers who find *Playboy* itself too randy or too expensive, but they have run into problems. Conceived in a boom, they've been published in a recession that has particularly hurt the home-electronics magazine. Former *Playboy* executive Robert Gutwillig feels that the guides were poorly thought out. "Despite Christie's natural intelligence," he says, "she hasn't got either great publishing or business instincts." One *Playboy* editor goes farther. "The guides are a piece of s---," he insists. "Everything Christie has tried has failed."

Christie and editor Maury Levy are optimistic about the guides. She points proudly to the advertisers who have signed up and to how well the guides have done on newsstands, and says they brought in \$4 million in revenue—if not profits—last year. Although there will be only one electronics guide next year, there will be four fashion guides, she says.



Lady of the house: Hefner presenting his new girl friend with her award as Playmate of the Year.

THE FOUNDATION

CHIRSTIE BECAME A MEMBER OF PLAYBOY'S BOARD AS well as of the finance committee. She also became involved and identified with the Playboy Foundation, which gave away about \$600,000 last year. The foundation is almost as controversial as the magazine itself. The flap over the A.C.L.U. award for Hef was only the beginning of what Christie would encounter.

A neoconservative group called the Committee for the Free World has assailed the foundation for supporting left-liberal outfits such as the Institute for Policy Studies. In subsidizing the I.P.S. and some women's groups, said the committee, Hefner seemed "to be rather generously distributing what would have to be called 'blood money.' And the recipients? Perhaps they have forgiven and forgotten under the influence of Mr. Hefner's largesse."

A liberal California philanthropist agrees, arguing that Hefner's support of the A.C.L.U. is "transparently bull----. I really think he doesn't believe a word. He wants it to appear what he's doing isn't sleazy—after all, he says he's defending the First Amendment!"

There is a lot of argument within left-liberal and women's groups, hard-pressed for money, about whether they ought to accept money from the Playboy Foundation. The Ms. Foundation took an initial grant but returned a more recent one. Gloria Steinem, who says, "I feel something like a few reading Nazi literature when I read *Playboy*," originally felt that contributions from Playboy to women's groups could be viewed as reparations. She changed her mind when the Playboy Foundation stopped saying that *Playboy* and the women's movement had different aims but could still work together on certain issues and started saying that *Playboy* was good for women. "It's just not accurate," Steinem told me, adding that the change in attitude coincides with Christie's rise.

THE WOMAN QUESTION

GLORIA STEINEM FEELS THAT IN HER NEW ROLE Christie must face the contradiction between her feminism and *Playboy's* sensibility about women. But Ramona Ripston, executive director of the Southern California branch of the A.C.L.U., takes a different view. She praises the Hefners for their support of the A.C.L.U. over the years and adds, "We take money from a lot of people, some of whom have made money in strange ways. The good I'm going to do with the money overcomes any feeling that *Playboy* exploits women." She points to the bottom line: "Here in Southern California we don't have foundations that will support liberal causes." But Ripston does admit, "I cannot accept the notion that *Playboy* is good for women." "How much is hand wash and how much is real, I don't know," confesses one A.C.L.U. board member. "It may be a hand wash, but I'll put up with it."

The uproar over Playboy Foundation grants came to a head not long ago with the Hugh M. Hefner First Amendment Awards. Feminists managed to persuade three out of five judges to step aside—if only to be replaced. Women's groups, such as Women Against Violence Against Women, tried to make the case that, as one of their leaders, Joyce Wolfe, contended, "Hefner was using the First Amendment to legitimize his magazine, which trivializes rape and encourages molestation of children." In *Playboy*, said Wolfe, there are "a lot of jokes about sex between men and young girls. They justify it under the First Amendment. We also have the right to speak out against the portrayal of women as toys. We're not against sexuality as long as it's put out as sex between consenting adults, not where women are objectified."

As for Playboy's giving money to pro-abortion groups, Women Against Violence Against Women sees it, says Wolfe, as just a way of co-opting the issue. "It's like Mobil Oil giving money to the Sierra Club."

"...Cutbacks have created a reign of terror at Playboy. . ."

One awards judge who replaced a dropout confides that he too had reservations. Christie, says the judge, "has this giant problem—the apparent conflict between her genuine social interest and the enterprise she runs. She has been asked a number of times, 'How can you be a feminist and be head of Playboy?' She's satisfied with the answer. I don't think I could give it. If she were not Hefner's daughter and was taking these positions, she'd be suspect, but because she loves him, I think, there's a basic Freudian overlay in what she does."

Christie Hefner says firmly that the Playboy Foundation is unique—that it sets an example in corporate giving and she hopes that other corporations will follow its lead. Its pattern of giving, she points out, was set by her father: "It's the issues Hef believes in—abortion, the First Amendment, gay rights, drug-law reform, police surveillance, and government misconduct." To Christie, the A.C.L.U. is the most important cause the foundation aids, because "it represents the right to debate."

Women's groups that attack *Playboy* are, in Christie's opinion, ignorant or just out for publicity: "What gets headlines is women saying *Playboy* exploits women." The reality, if you believe Christie, is that "Playboy has been more supportive of feminist politics and philosophies than most other companies I know of—in its attitude toward hiring and promotion of women, through its editorial and financial support of the Equal Rights Amendment and abortion. I'm not the only feminist at Playboy. [Feminists are here] because the magazine is a fundamentally liberal and humanistic magazine. I think people who make the leap that because it chooses to picture women as sexually attractive that that somehow goes hand in hand with thinking women are stupid or women belong in the bedroom are people who are making a leap of faith that has nothing to do with anything that's in the magazine."

Sternly, Christie says, "I don't know what it means to be a feminist if you don't want women in positions of power. What should women be running—*Ms.* magazine? Well, that's terrific, but if that's all we're going to run, we're going to have kind of a limited impact on society."

She dismisses the argument that *Playboy* objectifies women: "I say that anytime you look at somebody sexually to a certain extent, they're a sexual object, and if that's the only way you look at them, then that's too bad. But I don't think that's in and of itself bad."

She admits that the criticism from women's groups does bother her, but only because it's misguided. "It seems like misplaced energy," she says. "I'm living in a country where the president wants to make abortion a crime, and some segment of the women's movement is suggesting that the major enemy in society is *Playboy*. I think that's crazy. If we don't all fight the real enemy, we're likely to lose what we've won in the last decade. If you don't want to look at the pictures, then don't buy the magazine. But don't make the leap from that to saying

they're trying to do something terrible to women. Playmates of the Month are paid \$10,000 for their work. I don't see how they can be exploited." But a skeptic argues, "Christie Hefner has an awful lot of economic interests in having the views that she does."

THE EXECUTIVE

CHRISTIE BRINGS THE SAME SUPREME ASSURANCE to a discussion of how she got where she is. "I wouldn't be president of Playboy if I wasn't Hugh Hefner's daughter," she says. "But what seems to be important is what do I do with it. I think if you go into your family's business, you do have to have enough self-confidence to be able to handle the fact that you got there sooner because of who you are. And if that bothers you a lot, then you oughtn't to be there. I guess at a certain point in my life it occurred to me that no matter what I did, some people will always say, 'Yeah, but she's only there because she's Hugh Hefner's daughter!'"

Christie says that as she worked away at Playboy she discovered "I enjoyed not just journalism but publishing. So I guess it was a gradual process of feeling that rather than wanting to be involved in some part of the company that what I'd really like to do someday was run the company. And, simultaneously, I think my father increasingly became interested and intrigued with the possibility of having a second generation to take the company over. So while there was no moment when we sat down across the table and said, 'Okay, here's the plan,' increasingly he would make reference to my running the company someday in interviews, and if people asked me was I the heir apparent, I would say, 'Well, yes, someday I do hope to run the company.'"

The loss of the British casinos and the New Jersey gambling operation accelerated Christie's progress. Over the past six months she and her father had what she calls their first "nuts-and-bolts conversation" about the future. They both saw, she says, "that the company was going to take on a new face, that we were going to be focusing on fewer businesses, and that led us to begin to talk about management changes. That was



Blue lagoon: Hefner and girl friend Sharon Tweed in the Holmby Hills groto.

"...Playboy is more supportive of feminists than other

really the first time I said to him that my hope was to spend time actually managing the day-to-day business, that I was not interested in skipping out of management to a kind of vice-chairman role, that I really wanted to run the business."

I interviewed Hefner at the Playboy Mansion West, in Los Angeles, with its floodlit grotto, video games, and menagerie. As advertised, Hefner appeared in his working pajamas. Just behind his chair was a picture of his new love, Shannon Tweed (known as "Boss"), the latest Playmate of the Year. She is a few years younger than Christie. Hefner has no doubt that Christie will excel in her new job. "She has the qualities I'm looking for," he said: "Intelligence, creativity, good communication with me, a good natural leadership style, and a high profile that works to her advantage both inside and outside the company. She's a good communicator, and I think she's a very mature 29. I was 27 when I started the company. I don't think age has too much to do with it. It's rather nice to have somebody there that you feel good about. I mean there are ties of blood, obviously, as well as real similarities in terms of values and viewpoints."

After Hefner decided to make her president and privately informed Daniels, Christie says, she turned and said to her father, "Well, I want to thank you for this vote of confidence," and he smiled and said, "You don't have to thank me. I consider myself very lucky to have you here."

PRIVATE LIVES

BEING RICH AND POWERFUL DOESN'T GIVE HER A problem finding boyfriends, she says. "There are certainly men out there who are attracted to strong and successful women. It's never been particularly difficult for me. On the other hand, I don't look for a lot of them, so maybe that's the secret." For the better part of a year, she has been seeing a young executive with Universal Television in Los Angeles named Jim Korris. "I spend a fair amount of time out there," she told me, and then Korris comes to Chicago, where, Christie hopes, he will move so they can live together. Right now, she admits, it would be hard to work twelve-to-fourteen-hour days and also deal with a full-time relationship.

Christie has a reputation of sorts for having had what Bob Gutwillig describes as "a very active personal life in the company store." Christie denies his claim. For about three and a half years, she says, she went out with Dan Stone, head of the Playboy Clubs. "I think that when you date somebody who works in the same company as you do, it creates problems," Christie says. "It depends on how you work together. I would think, for example, that it would be most difficult to go out with somebody when one person is the supervisor of the other person, because if it doesn't work... In the case of Dan [Stone], we worked in different parts of the company." Now, she says, "I don't think I would go out with somebody who worked with me."

THE FUTURE

I WOULD STACK OURS UP AGAINST ANY OTHER MEDIUM-size company," says Christie. "It's a company with no debt and about \$50 million in the bank. That's pretty significant at this time, when most companies are highly leveraged." She insists that she is unperturbed by the loss of the gambling casinos and the profits they brought in. "What's most exciting about taking over at this time," she says, "is that there is much opportunity to turn the company around, to begin to explore new businesses. That in itself is a more interesting challenge than taking over a smoothly running organization in which you are basically maintaining what other people have built."

What are her plans for Playboy? In the near future she wants to "complete the process that we began six to nine months ago, which is divesting ourselves of a lot of businesses. We've negotiated the sale of the book operations. We are completing our plan for the sale of the Atlantic City casino. We will next year operate the company at about 40 percent less than our administrative expenses ran this year. We have to get the company into a position where it's making money, and we're not in that position. We'll report a loss at the end of this fiscal year."

Once the cutbacks—which, one Playboy employee told me, are creating "an atmosphere of terror"—are complete, then, Christie thinks, she can make money by "expanding the businesses that we have in the magazines, in cable, and in licensing. Then we have plenty of time to look at both new business acquisitions and investment opportunities." Next year, Christie predicts, Playboy will earn \$10 million after taxes: "For a company that lost 80 percent of its earnings in one year to drop from \$14 million in after-tax profits to \$10-million in after-tax profits, I think, is a fairly significant accomplishment."

For future growth, she and Hef look to cable TV, which they believe will start to make money for Playboy by 1985. "The potential for profits is far more than we ever made in gaming," Christie claims.

What remains to be seen is whether Playboy will be suc-



The new look: Hefner confers with Bob Shanks, of Playboy's cable-TV division.

companies,' says Christie. 'A playmate gets \$10,000'. . ."

cessful in cable or if that will be another losing venture. At present, Playboy has a deal with ON TV, and Hef is working with some producers, Bob and Ann Shanks, to translate *Playboy* magazine onto the screen. I saw one attempt: It was a mishmash—a few moments of Art Buchwald reminiscing, some country singers, and then a playmate riding a horse naked while her mother explained how great it was that her daughter had been selected to be a playmate. Hefner says he is a perfectionist and is not satisfied with the initial programs, such as the one I saw. He's right.

Besides cable, Christie is thinking about magazines. She'd like to start a magazine for women. "One of the things that intrigues me as a possibility," she says, "is a kind of combination effort in both cable and print that would try to be as influential and exciting for women as *Playboy* is for men. It would have to have some sexual content. I would want to have humor and romance and entertainment." There's been some talk that Playboy might buy *Savvy*, a magazine for executive women, but Christie says, "I doubt it," and Hefner says no one has even talked to him about it.

Will cash-rich Playboy buy back its stock from the public and go private? "It's possible, but it isn't something that we're going to do in the next year," Christie told me. "I think the first thing we have to do is to get the company in a position where it's running a positive cash flow and building up more cash, rather than start by depleting significantly the cash we have in order to buy up our stock. That's something we'll look at in a year or so." The advantage of going private, according to Christie, would be "more management flexibility. I think there is a tendency to demand that a public company have a quarter-by-quarter earnings increase. That is not necessarily the best way to run a company—it leads to a kind of short-term thinking." Then Christie touched on a sore point: As a public company, "there are a lot of additional costs that we incur in order to keep separate what is Hefner's personal use of the mansion from the company's use." Those costs could be eliminated by going private—then there would be no strict accounting to stockholders.

"I'm proud of the things that I think I've accomplished," Hugh Hefner told me. Through his magazine, he believes, he has helped to change "the values and attitudes of society. I think it's most obvious in the sexual area, but I mean sex in the broader sense—social attitudes toward sex. I think it is a very different world from the one I grew up in and one in which people are more likely to find, in that respect, more happiness. I think life is better in the bedroom today because Hugh Hefner was here."

Although one may dismiss his vision, as one journalist recently did, as just "one long wet dream," the man and the fantasy fit. The vision was successful and profitable, and Hefner seems comfortable defending his creation, and genuinely proud of it.

Christie is neither as glib nor as comfortable as Hef when she starts to defend *Playboy*. She seems to feel she must justify herself and make her father's magazine "meaningful."

"Christie should be running the *Ladies' Home Journal*," says one worried editor. "She's buying Hef's line that *Playboy* is good for women. She's become his little mouthpiece. How she lives with herself, I don't know. You can't be a rampant feminist and work for *Playboy*. It makes us look ridiculous."

Ideology aside, Christie's ultimate success will turn on her untested ability and on her father's equally untested willingness to grant her real authority. For all his efforts to expand the company, Hefner has basically had only one media success—*Playboy* magazine. Now he and Christie will have to see whether they can nurture that base into an innovative company for the 1980s.

Beyond the fate of *Playboy*, there is the more provocative



At home: Christie in her Chicago apartment.

question of Christie's own evolution. Some people believe that she is already feeling the pressure at the top. "She's no longer the little-girl apprentice," says one insider. "There's an uptightness now. The fun is gone. Once a fun, bright, alive person just isn't anymore."

Christie still appears to be the perfect princess of *Playboy*—polished and poised, unruffled by contradiction or controversy. Only rarely does a stranger get a glimpse of another, more vulnerable Christie Hefner. One of these moments happened a few weeks ago. The tumult caused by some women's groups had subsided, and the Hugh M. Hefner Awards lunch was finally under way in Chicago. Christie sat quietly as the recipients rose to accept their awards. One winner, Frank Haiman, an author and a professor at Northwestern, began to speak about Christie and the good work she had done through the foundation. Suddenly, Christie dissolved in tears. "What I read into it," says someone who was a guest at the lunch, "was here's this poor little girl, the daughter of this weird guy, being involved in women's things and taking all that flak. Here was a moment when the pressure was off—and she just broke down and cried."

To make her mark, Christie will have to move beyond the aura of her father and find her own voice to replace the set pieces she's absorbed from Hef. Perhaps, as one feminist suggests, Christie will pass from not having had a father through the stage of thinking he's perfect and agreeing with everything he says—and then emerge as a mature woman with a vision of her own. If she does—and is permitted to act on her awareness—she and *Playboy* may change in the 1980s in ways no one could have anticipated.

Bags of Woe— How to Save Them

By Ruth J. Katz

“...A guide to repairers who can restore—at a decent price—those handbags and suitcases that are just too good to throw out...”

WHY WOULD ANYONE hang on to a valise as dispirited as the one sagging hopelessly in the photo below? Because, like plenty of other bags and baggage around town—the broken-handled suitcase that's been around the world, the sweet little (tea-stained) purse that Grandma carried on her wedding day, the really expensive (but scuffed) leather shoulder bag—it's too good to throw out. “I just kept it,” the owner says, “because I couldn't bear to part with it. ... I figured someday I'd find somebody who'd fix it.”

Because there are such repair challenges stashed at the backs of closets all over town, I set out to find the craftsmen who could restore them to usefulness at a less than ludicrous price. Friends and colleagues volunteered their worst cases, and I collected almost 40: dilapidated bags, many just one step short of their great reward in Handbag Heaven; duffel bags with broken zippers; leather satchels with ink and marker blotches; totes with cigarette burns; attaché cases with rotted-leather sides; canvas carryons blackened with fingerprints and grime; and plenty of pocketbooks with broken chains, malfunction-

Unstitched seams everywhere; rotted, worn leather that would not hold stitching any longer.

I had a hard time convincing anyone that I actually wanted to fix this bag. Modern Leather Goods offered to make a duplicate for \$300; Superior Repair Centre showed me a similar new bag for \$50. It was Jakov Dopter, at Kay Leather Goods, who worked the miracle—binding and stitching and binding and stitching until there was a bag. He charged \$50. The owner is very happy.

ing locks, discolored suede, shredded linings. No reasonable repair problem was refused.

I turned first to the shops whose reputations I was familiar with—places like Artbag—then checked out repairers recommended by department-store personnel and by my wealthier friends (the ones who buy at Mädlar and T. Anthony). I also visited some stores I'd seen listed in the Yellow Pages. Most of the items pictured on pages 45, 46, and 48 had been shown to at least three (and on some occasions to as many as eight) shops before being repaired; I presented

each shop with at least five diverse problems. Some of the full-service centers viewed twenty of my bags over a period of several months (many trips, many pairs of sunglasses, many kerchiefs required for anonymity).

I collected estimates for everything. Decisions as to which shop would fix which item were based on several factors: the shop specialty, the repairer's appraisal of the expected results, and the price. I attempted to have a cross section of items repaired at each depot (particularly at the full-service centers). Some shops, however, may have repaired only



Photographed by Frank Spinelli.

one bag, although they may have seen and rejected as many as a dozen.

Listed below are the establishments whose repair work is described on the following pages:

ARTBAG CREATIONS

735 Madison Avenue,
at 64th Street, 744-2720

IF YOU'VE EVER HAD A REALLY "good" bag that needed mending, you probably were directed here by one of the major department stores. This shop, which also sells superior-quality, high-priced bags, has enjoyed a reputation for years as the source for repair work. Although I brought a dozen bags here, I left only one for repair—and a minor repair, at that. (A malfunctioning metal clasp that needed a small adjustment was fixed for \$22.) Artbag wasn't interested in most of my cases—"We don't clean cloth bags"; "We don't dye leather bags"; "Doesn't pay to fix this one"—and at the stratospheric prices quoted I would have been foolish to have had most of my bags fixed. (The shop wanted \$40 to make a new spaghetti strap for a shoulder bag, a price \$25 higher than Superior Repair Centre asked.) Artbag did have the best selection of shoulder straps; they were \$20 and up, just slightly more than most places charged. Bring only your most fabulous and costly bags here.

FORDHAM REPAIR CENTER

10 East 33rd Street, 889-4553

UNLIKE ARTBAG, FORDHAM RUNS A full-service repair center and will tackle almost all problems with luggage or leather garments. In the course of several trips here, I presented over a dozen items, and only one was refused—a cloth bag (not shown) that would have required dry cleaning; the shop would have accepted Problem No. 12 (see the before-and-after photos that follow) for cleaning, blocking, and relining at a charge of \$60. All the prices were quite reasonable, and I was pleased with everything Fordham did, particularly its repair of No. 2. This was the only concern that volunteered to reline an old violin case (not shown), but the cost turned out to be prohibitive—"about \$200."

GUCCI REPAIR CENTER

2 East 54th Street, 826-9439

I HAD ANTICIPATED THAT THE PRICES quoted here would be higher than they were elsewhere. Wrong—and they were significantly less than the quotes at Artbag. Possibly everyone else in New York already knows this (or else every Gucci repair from its global empire is executed here), because the wait

is the longest I experienced for the return of goods—at least six weeks. In addition to Repair No. 4, I left a shoulder bag (not shown) that needed stitching, and a small change purse (not shown) with a somewhat askew catch. I probably could have fixed it myself with patience and a pair of pliers, but I couldn't resist the thrill of getting something for free here—yes, no charge. Unfortunately, it took two months for the purse to be ready. As might be expected, the repair work was excellent.

KAY LEATHER GOODS REPAIR SERVICE

10 West 32nd Street, 564-1769

I LOVED COMING TO THIS ESTABLISHMENT not only because of its friendly and cheerful owners, Valentina and Jakov Dopter, but also because of their willingness to attempt to fix everything I brought here. The hopeless valise that leads off this story was rejected by everyone except Mr. Dopter, who said that he understood about favorite bags. He also repaired No. 9, a reject from several other places, and as he took the bag, he said, in slightly broken English, "I like this cute little bag. I fix nice." And he did. Prices were extremely good, but I would hesitate to bring in a really expensive item that needs exotic leathers, special findings, or delicate handwork.

LEATHERCRAFT PROCESS

62 West 37th Street, 564-8980

DESPITE THE SOUND OF THE NAME, the people at Leathercraft Process do not rebuild, stitch, or fix linings. What they do is clean, refinish, and re-dye leather (on occasion). For that reason, they refused several of the dozen items I displayed. Most prices for cleaning, re-dyeing, reglazing, and refinishing hovered in the \$30-to-\$40 range. I had hoped for miracles on a filthy lavender suede bag and a pale-beige leather purse (neither shown), but I was turned down on both items.

LEATHERCRAFTER

303 East 51st Street, 759-1955

A RICH AROMA OF LEATHER permeates the air in this small shop that mainly sells furniture made from supple, strong goods. Although a few briefcases and handbags are also displayed, this is not Leathercrafter's main business, and, consequently, neither are repairs. If it is incidental stitching you require on items



"...For \$30, Superior repaired a sumptuous brocade jewel box with a broken hinge and lock—it was a \$200 box, definitely worth fixing..."

of a standard color, then the shop most likely can accommodate.

LEE FORDIN

19 West 44th Street, 840-7797

THIS IS A MULTI-SERVICE OPERATION, prepared to deal mostly with suitcase and leather-bag problems, since Fordin operates a large luggage store. The price for the Vuitton satchel (No. 11) was one of the lowest I found (much lower than the quote from Saks Fifth Avenue). And Fordin managed somehow to seal the portions of the vinyl that were cracking off the canvas backing, a situation no other repair shop could solve. When I picked the bag up, however, the color of the "corner feet" didn't match they had to be re-dyed. I was told it would take ten minutes, but after waiting an hour, I left in the appropriate irate-customer huff. The shop graciously sent the bag to me the next day by messenger. The price quote (\$40) for relining No. 2 was lower than Fordham's, but Lee Fordin could provide me only with ugly blue plastic or nylon, or beige linen.

LESTER BAGS

669 Madison Avenue,
near 61st Street, 838-5653

I HAD THE FEELING THAT LESTER BAGS (like Artbag a store vending pricey bags, gadgets, and related accoutrements) was not eager to undertake small jobs. The least-costly repair quoted was \$75 (for No. 12). Although its advertisement in the Yellow Pages boasts of its repair expertise with petit point, brocade, fine fabrics, etc., the shop dismissed most of my cloth items. I was told that a sumptuous \$200 brocade jewel box with a broken hinge and lock (not shown) was not worth fixing (it was repaired at Superior for \$30, and it was most definitely worth fixing). To its credit, however, Lester did perform a magnificent operation on No. 12.

LEXINGTON LUGGAGE

793 Lexington Avenue,
near 61st Street, 223-0698

THIS IS ANOTHER MAINLY LUGGAGE store with a repair department on the premises, but less able (than Lee Fordin) to meet my handbag challenges. I wasn't thrilled with the re-

sults of a stitching job on a classic cowhide club bag (not shown), since it is such a vintage treasure, but I was assured that this was the best that could be done with old and dried-out leather. I had been warned at other places that re-stitching might not work well.

MODERN LEATHER GOODS

11 West 32nd Street, 279-3263

MODERN'S BUSINESS CARD READS, "Handbag Repairing. Any Style, Any Repair," and, indeed, it didn't refuse any of the fifteen items I proffered. Generally, prices were above average (relining No. 2 was quoted at \$115), although Modern wisely didn't charge me the \$20 fee for cleaning a small black velvet bag with metal filigree work (not shown), since it was no better after the cleaning than it had been before. Feel confident about bringing anything here.

OCCHICONE SHOE SERVICE

834 Lexington Avenue,
near 64th Street, 980-3295

WHILE MOST SHOE-REPAIR SHOPS are equipped with sewing machines for leather first aid, not all do as much extracurricular work as Occhicone does. Occhicone fabricates custom leather belts and takes on luggage repairs as well. This was one of only two places that would assume the re-dyeing of No. 8 (the other was a local Drago shop). I found the prices to be quite fair.

RIMA BOUTIQUE

888 Ninth Avenue,
near 58th Street, 489-8470

THE REAL BUSINESS HERE IS RETAILING inexpensive handbags, stockings, and miscellaneous fashion accessories. It happens, however, that Mr. Chamoun, the owner, is skilled with leatherworking tools, from previous experience in his native Lebanon. He, like the Dopters, was willing to attempt anything that I tendered. He was the only taker for No. 15, and he did a lovely job relining and strengthening it (with a new cardboard structure inside) for a very modest sum. He was also the only one who even suggested covering the cigarette burn in No. 3 with novelty trim—an obvious solution I had expected some-

one besides me to propose. Bring your more pedestrian repairs here, not your \$300 Morris Moskowitz splurges.

SUPERIOR REPAIR CENTRE

2 West 32nd Street, 564-2267

SUPERIOR ADVERTISES REPAIRS ON anything from sporting/camping goods (even sails) to instrument cases, although it did turn down my near-defunct violin case. No. 1, which was suffering from dry rot, was revitalized very nicely, but the reglazing on No. 5 was disappointing—not through any fault of Superior's, however, but rather because the last time it was reglazed, the job was done incorrectly. The prices were moderate and the staff quite cooperative.

DO NOT OVERLOOK YOUR neighborhood shoe-repair store for sewing, mending, patching, etc. When specialty work is not involved, you may do just as well in a neighborhood place as in a specialty shop. On items that need cleaning, also try your local dry cleaner first. Many are equipped to handle cloth bags. For tough cloth-cleaning problems, call the Neighborhood Cleaners Association, 116 East 27th Street, 684-0945. It cleaned two bags for me (\$15 and \$10).

To help you avoid problems in the first place, here are a few hints for easy maintenance:

□ Keep leather well polished and lubricated with a cream. (Wax will leave a buildup.) Don't store leather suitcases in hot, dry environments, or, conversely, in cool, damp ones (attics and basements). The leather on Problem No. 1 would not have dried out as much as it did if it had been stored properly and lubricated over the years.

□ Coloring (or re-dyeing) is a delicate science. Leave it to the pros. With a spray-on "paint," the best that you can hope for is to coat the surface of the leather. Ultimately the color will peel or chip off and may simply wear off on your hands.

□ Use a slightly damp cloth to wipe off leather bags. Use a brush to remove dirt and dust from suede. On a new suede bag, use a terry towel to remove the excess bits of suede.

□ Use a stain guard on cloth bags before you press them into service.

□ Keep bags stored in tissue paper or flannel wraps, not plastic bags, and keep something in between bags that are stored side by side.



1 Stained, scuffed, rotted, nicked, mottled leather; handle frayed. Had this attaché case been well cared for over the years, the leather would have responded better to treatment. Leathercraft Process and Leathercrafter rejected this case. Superior did a great job of revitalizing the leather for \$25, with a strong admonition that I take better care of it in the future.



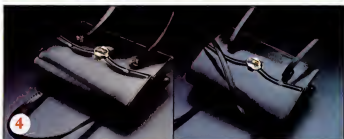
2 Water-marked and stained lining that had parted from suitcase.

Several shops turned this valise down; they told me that they could not be bothered relining it and that it might be cheaper to buy a new one. Modern asked \$115 for a new lining; Lee Fordin wanted \$40, but the selection of fabrics was paltry. Only Fordham carried this blue fabric (the owner had insisted on navy), and the shop did a handsome job for \$85.



3 Ugly cigarette burn; unstitched leather handle tab.

Only Rima Boutique ventured to perform the necessary creative surgery to cover the gash and make this bag usable; it had been rejected by half a dozen repairers. Rima inserted two zippers (at similar angles, so they looked like pocket closings) and performed minor stitching for \$10. A splendid job.



4 Straps broken at stress points; handles to be lengthened; corners worn, requiring dye.

Surprisingly, Gucci's prices were reasonable—particularly in light of the quote I got from Artbag. For handles the same length as the old ones, Artbag wanted \$65, and asked an additional \$30 to polish the bag. For handles of the same length, Gucci wanted \$48 (polishing included); Modern wanted \$40. Superior asked \$25 for using the same handles, cutting off the split and broken parts, and then reattaching them to the bag, thus shortening them. I opted for the "source" and had Gucci do the work, since I knew the leather would match perfectly. Gucci did a beautiful job for \$60, increasing the straps to shoulder length and polishing the bag.



5 Glaze that had become cracked and worn.

This very good (and old) alligator bag had been reglazed once, years ago. Most shops told me that it wouldn't reglaze well. (This was confirmed by a specialist at a tannery I visited.) Modern wanted \$40; Leathercraft Process, \$35; Superior, which did the job, \$30. Although the surface wasn't as glossy as I'd have liked (and, in fact, seemed a little tacky to the touch), my tannery expert assured me that it was a commendable job under the circumstances.

6 Leather scuffed; tiny hole worn through leather near zipper; fabric around zipper worn and threadbare.

Though Coach pledges to repair or replace "any bag that's not holding up as well as it should," I was told that this bag didn't qualify for repair—indeed, that putting in a new zipper would be too much work. But Superior did not shrink from the task. For \$26 the shop revitalized the leather, glued the worn area, and installed a new zipper.



7 Required: another pair of handles.

What a range of prices for a pair of simple handles! Modern's fee for standard black leather (hard) handles was \$45; Superior and Fordham wanted \$15. I opted for \$6 (soft) handles from Rima.

Handles and straps presented interesting problems. Most places charge between \$10 and \$15 to replace a gold-tone chain on a woman's bag. I had a thin gold shoulder strap replaced at Fordham for \$12.50, but for another shoulder-length strap on an inexpensive cloth evening bag I used a creative approach: I bought a 40-inch chain (\$2) at a handbag-supply house and did the job myself with a pair of jeweler's pliers and twenty spare minutes.



8 Small holes worn through leather at corners; large ink spots; water marks on sides.

Leathercraft Process offered to dye this bag the same color only (\$40), warning that the dye might not take well; five other places refused to try. Occhicone patched the holes on the inside and dyed the bag for \$40, also warning that the color might rub off eventually.



9 Broken strap and hardware—difficult job to match.

This nice little bag was rejected by Artbag, Lee Fordin, and Lester Bags. In fact, only Kay offered to try to do something with it—and then did. Although the styling is different, the bag is now usable—all for \$8.



10 Gold color faded, worn; brown leather showing through in places; bottom unstitched.

Nothing could be done to gild this leather; it's an old bag, and simply worn out. Lester Bags suggested taking the beaded sections off and making a new bag, with those panels used as inserts (for "a couple of hundred dollars"). Artbag didn't want to fix it; Occhicone would have taken it apart and stitched the bottom for \$18. I opted for Lee Fordin's competent repair job—stitching through the lining—for \$12.



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11 Craterlike holes in all four corners; peeling and cracking vinyl at stress points; unstitched leather straps on body.

Artbag suggested making the bag smaller (\$125); Saks wanted nearly \$100 for repairs. Fordham and Superior offered far better prices, but no shop except Lee Fordin had good ideas for dealing with the cracking vinyl. The shop put new feet at each corner, stitched all straps, and used a sealer on the vinyl—all for \$50. That was a very reasonable price, considering the cost of a new bag.



12 Stained and ripped lining; exterior badly mottled with vintage tea stains; handle too short (shoulder length desired).

Modern wanted \$30 just to stitch it, Artbag wouldn't touch this bag, and Fordham wanted \$60 to clean and reline. Lester Bags restructured and relined the bag, cleaned and blocked it, and put on a new shoulder strap for \$75. The stains on the outside remained, though, and the bag went for another cleaning (\$15) to the Neighborhood Cleaners Association, from which the stains emerged fainter but not totally removed.



13 Broken lock; battered handle with rusty findings; unstitched corners (other end).

A few places told me that this case was not worth fixing. A new one might cost less than the \$85 Modern wanted for repairs; Lee Fordin's price was \$41.50; Lexington Luggage's was \$40. Kay Leather Goods did a terrific job (showing me six different locks from which to choose) for \$28.



14 Incorrect hardware on strap; pockets unstitched, as were other small areas.

This is the type of job that could easily be handled by local shoe-repair shops. I took it to a few and found prices generally in the area of the \$12 fee charged by Kay for a perfectly respectable job.



15 "Wilted" interior structure—cardboard interlining limp; unstitched top line; lining frayed and worn.

This is an inexpensive bag that most places weren't interested in fixing—and they certainly wouldn't reglaze or refinish the leather. The bag needed to be opened and a stiffener inserted so that it would acquire body. No one would do that either—except Rima. In addition to body strengthening, the bag was stitched and relined for the very low price of \$18.



Books/Rhoda Koenig

GIRL OF THE MOMENT

"...Edie Sedgwick grew up in madness, ran away, came home, and died at 28. In between, Andy Warhol made her a star..."

Edie: An American Biography, by Jean Stein. Edited with George Plimpton. Alfred A. Knopf; 455 pages; \$16.95.

START WITH THE PICTURES IF YOU DON'T remember who Edie Sedgwick was. There is the turn-of-the-century portrait of four sisters in satin ball gowns; the most beautiful one, May Minturn, would later become Edie's grandmother. Then there is the photograph of Edie's father, Francis, reading to his adoring family in a living room decorated in early Jane Wyman on their 3,000-acre California ranch. Farther on, we come to Edie acting in a film. Wearing a black lace bra and panties, she sprawls on a bed, looking off at her director, Andy Warhol. A young man is coiled around her, presumably awaiting instructions. At the end is a photograph of Edie's headstone. That reads, EDITH SEDGWICK POST, WIFE OF MICHAEL BRETT POST, 1943-1971.

The subtitle of Jean Stein's book makes a claim for its being more about the story of "a healthy young drug addict"—Edie's phrase, "An American Biography": How that adjective has taken a beating! No longer does it mean freedom, generosity, promise; it sets us up for reverberations of sorrow and loss. Edie is not a tragic story, though, but a sad one—pathology, not poetry; its heroine had wealth and beauty, but her talent seems to have been negligible and her character nonexistent. Yet she is used effectively here as the symbol of a larger story. Jean Stein's chronicle focuses on Edie's unhappy parents, devoting their lives to avoiding reality, and then spirals out to look at a time—the mid- and late sixties—when everyone who could afford it did the same. Edie lived as if she believed the messages blasted at us from the TV screens and the slick magazines—that growing up was an option, that work was for people not clever enough to think of something else, that drugs killed only the poor. She had walked in on the party when it was starting to get hot, and she thought that it was all for her and that it would never end. That is American too.

Earlier Sedgwicks had planned their deaths more carefully than Edie did her life. Her uncle Minturn stocked up on simple pine coffins—testing his to make sure it was big enough—so that his family could be buried with traditional aus-



Cinéma-vérité: Warhol directing Edie and Gino Pisercchio in *Beauty Part II*.

terity. They had a lot to live—or die—up to. Edie's great-great-great-grandfather, a friend of George Washington's, was chief justice of the Supreme Court of Massachusetts. Her great-uncle Ellery edited *The Atlantic Monthly* for a generation, and his daughter married John P. Marquand, author of *The Late George Apley*. Sedgwicks always had more breeding than money, but their sense of importance in the western part of the state was immutable and serene; as Marquand's son wickedly remarks, they believed "that on a summer's night in Stockbridge the crickets sing Sedgwick, Sedgwick."

The trouble began with Edie's father. He and a brother were delicate children (the brother died at prep school after catching pneumonia for the third time), so Grandfather Sedgwick moved the family to the warmth of Santa Barbara. But Southern California has never been famous for improving anyone's mental health. Soon after Francis Sedgwick graduated from Harvard, he had two nervous breakdowns and was diagnosed a manic-depressive. Between the two, however, he had found a bride—Alice de Forest, the daughter of a railroad millionaire. Her parents were willing, but the doctors were adamant: Alice must never have any children. Irrationality ran high on both sides of

Edie's inheritance. Alice had eight.

Life on the Sedgwick ranch is reminiscent of the Mitford children's crazy existence in darkest Oxfordshire—the eccentric, explosive father; the withdrawn mother; the private tutors and the private world and the general isolation from the rest of society. But what makes the Sedgwick story "American" in the sense in which Stein means us to take it is the example of bitterness and self-indulgence Francis gave his children. Disappointed in his expectations by some \$50 million (his father-in-law had lost most of his money in the crash), Francis Sedgwick lashed out at his wife and children from a façade of invulnerable virility. A strikingly handsome man well into his fifties, he paraded about the ranch nearly nude to show off his well-disciplined, muscled body; he seduced all his wife's friends and neighbors, or tried to, or acted as if he had; he made advances to his sons' girl friends, to his daughters' girl friends, and, if they are to be believed, to his daughters. One son, in his third mental hospital, hanged himself. Another, after a similar tour, drove his motorcycle into the side of a bus. Edie fled.

In other circumstances—a family with more control or less money, a town with fewer opportunities for exhibitionism—Edie might have pattered along harm-

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lessly. A generation or two before, she might have been kept in the parlor, or the attic, perhaps mated with some chinless wonder. A few years later, when work became the *sine qua non* of female self-respect, she might have immersed herself in a job, perhaps even creating or accomplishing something to give her a feeling of worth. But after raising a little hell in her father's university town, she took it to New York, where she found it was a cash crop. Andy Warhol photographed her in black underwear for his movies; Vogue shot her in it for its fashion pages. Edie was applauded for going to parties in a black leotard and a white mink coat, besieged for appearing in silver hair and a miniskirt. "She would walk in the back room of Max's Kansas City," Terry Southern recalls, "and everybody would whisper: 'Here comes Edie.'" And—oh, ultimate accolade—Mickey Ruskin, the owner, the founder, the one who *thought* the place up, would go in the back, melt ice cream, and—only for her—make a chocolate malted.

It now takes little perception and less courage to say what one would have been ridiculed for at the time: that Edie and the rest of the Warhol set weren't after life enhancement but oblivion. Shooting, sniffing, swallowing drugs of every description, they insulated themselves from feeling. "None of those people were able to reach an orgasm easily because of the quantity of drugs they were on at all times," says one of Edie's lovers. She took amphetamines to wake up and barbiturates to go to sleep, and when she fell asleep with a cigarette in her hand she would set fire to the mattress. She did that about ten times. She liked cocaine too, and amphetamines with booze ("It's a good combination for a party. Not for an orgy, though"), and she liked a speedball best. That was speed and heroin, a shot in each arm.

There is a pathetic anecdote in Andy Warhol and Pat Hackett's *POPism* that does not appear in Stein's book. One night Edie met Warhol and a friend for dinner to discuss her career. "Everybody in New York is laughing at me," she said. "I'm too embarrassed to even leave my apartment.... Everybody knows I just stand around... doing nothing and you film it... and what kind of talent is that...?" Mel reminded her that she was the envy of every girl in New York at that moment. "Unable to do anything, Edie stood around, rewarded for being crazy by people who didn't know it wasn't an act. Her new friends admired her—but for what? It can be as frightening to be admired for nothing as to be tormented for nothing. Frightening, too, to wonder how much is left of that moment.

Edie hasn't been written by Jean Stein. It's a compilation of segments from interviews with people who knew Edie and the other Sedgwicks in Cambridge, New



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"...Diana Vreeland on Edie: 'Lovely skin, but then I've never seen anyone on drugs that didn't have wonderful skin'..."

York, and California, to which she returned in 1968 after more than eight months in mental hospitals, the last three scrubbing toilets on Ward's Island. The hundreds of vivid recollections have been expertly dovetailed by Stein and George Plimpton into a swiftly flowing narrative, a 455-page gabfest. Sadly, the method points up the triviality of Edie's life—nothing complex enough here for the author to describe or analyze in detail. Gossip was what Edie provided, and a marathon gossip is the form of her biography.

I think they went wrong in just two places—the very last quotation, which ends the book on a slightly too exquisite note ("Edie was a star who by mistake got incarnated into a human body"), and the use of the same remark by Gregory Corso to end two chapters. "You make these chicks into superstars," he accuses Warhol, "and then you go off into your own thing and you drop them. . . . And look what happens to Edie!" Plimpton and Stein seem to want us to share Corso's indignation. But Warhol wasn't running a mental hospital or a finishing school; he didn't

put a gun to the girls' heads and shoot them full of dope. Crass and casual though Warhol may have been, he wasn't to blame for the fact that the chicks running as fast as they could from home were looking for another daddy to tell them what to do.

If there are a few fatuous moments in *Edie*, there isn't a dull one. What a bunch of characters are assembled here! The Warhol set, with their comic-book names—Ingrid Superstar, Paul America, Rotten Rita (a man), Debbie Drop-out—and their strange ways of making a living. (On the set of the movie *Horse*, the actors were given instructions on idiot cards while the camera rolled. One card read, "APPROACH THE HORSE SEXUALLY EVERYBODY. So everybody stood up, *en masse*, and assaulted the horse. . . . probably quite tentatively and gently, but not to the horse, which struck out and kicked Tosh right in the head. Under normal circumstances he probably would have fainted. But he kept right on assaulting that horse.") Some of the cast sound like deranged dowagers. Richie Berlin, another spaced-out daughter of a wealthy family: "I can tell you, I'm

nearly the last person in the world who would ever consider doing a sex scene for a movie in a rubber raft in the middle of an indoor swimming pool at the health club." Some of them are deranged dowagers. Diana Vreeland: "Edie had a wonderful look about her. Lovely skin, but then I've never seen anyone on drugs that didn't have wonderful skin."

In 1969, Edie was in the psychiatric ward of yet another hospital—the Santa Barbara one where she was born—after being arrested on a drug charge. There she met a fellow patient, Michael Post, who became fascinated by her and proposed two years later. Edie was game: "She told me she was ready to marry anyone as long as he could keep her in enough sleeping pills." A few months after their wedding she went to bed with her customary Quaaludes and Tuinals. She never got up.

Edie is a good book to read if you pine for the swinging sixties and sulk at having had to live through the boring seventies. Listen to those stories. Look at those eyes. There are worse things than being bored. ■

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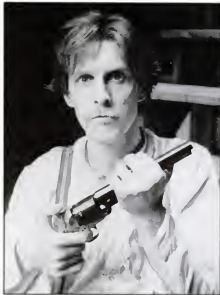
PAVED WITH GOOD INTENTIONS

"...In writing and direction, *Booth* can't match its subject. At Carnegie, *The Soldier's Tale* became an arty cartoon..."

ONE WOULD LIKE TO LIKE *Booth*, BY Robert A. Morse, a play with the interesting notion of considering the Lincoln assassination largely as the psychodrama of John Wilkes Booth. Shown as a fellow with an inferiority complex toward his father and more gifted brother, Edwin, and with contempt for his weak brother, Junius, this John Wilkes is also driven by demons he inherited from his half-crazed mother. As the events lead up to and away from the assassination, the actor-madman-assassin perceives various key personages around him as projections of these kinfolk with whom he is fatally embroiled.

This could have made for powerful theater if only the writing were up to the idea. I am not qualified to judge the historic validity of Morse's subscription to the recently promulgated theory that the Booth plot was known to and tacitly abetted by Secretary of War Stanton, who hoped thereby to gain the presidency; dramatically, however, this would work well enough if the characterization and language were better. Moreover, the second act contains three short but very effective scenes (which I mustn't divulge) that suffer only from being surrounded by a good many more that are routine or worse. Indeed, the first act, containing much exposition, is almost unrelievedly lackluster, and the director, Christopher Catt, has no remedy for the tedium.

With the exception of Jane Cronin, who makes all the female characters more or less interchangeable and painfully obvious, the actors are never less than adequate—and, intermittently, a good deal better than that—yet none of them is quite capable of glossing over the playwright's shortcomings. Most noteworthy is Michael Connolly as Junius and Stanton (among other roles), followed closely by John Glover as John Wilkes, who, however, succumbs to a certain sameness in the writing and directing. The talented set and lighting designers, David Chapman and Frances Aronson, are not seen to their best advantage here, though, as with Lindsay Davis's costumes, the chief lack may be in the budget. David Spangler has contributed some conventional but not ineffective insanity music. In fact, the entire enterprise is well-meaning and consci-



Actor-madman-assassin: John Glover as Booth.

entious, but earthbound; the ultimate inability to soar finally takes its toll on *Booth*.

MASTERPIECES IN ANY ART FORM ARE rare and precious, but in the case of Igor Stravinsky's *The Soldier's Tale* (*L'Histoire du soldat*) the very form is rare and hard to define. Call it a theater piece with music, all too seldom given a full theatrical production; for so presenting it for three nights running, Carnegie Hall Serenades deserves a round of applause.

Stravinsky composed it in 1918 to a text by C.-F. Ramuz, based on a Russian folk tale that Ramuz and Stravinsky endowed with Faustian dimensions. Ramuz, a very considerable Swiss novelist and poet, couched the (always spoken) dialogue in a kind of artful doggerel not unlike the *Küttelvers* in which Goethe wrote large sections of his *Faust*, and very much in keeping with the peasant tradition the composer loved and the librettist embodied. This text by "the great Ramuz," as Rilke called him,

extends from buffoonery to profundity, from low to high, even as the music is scored for the two instruments in each family that have, respectively, the lowest and the highest timbre. Indeed, the observations of the Narrator (or, according to the present version, Reader) during the Great Choral are as compelling a statement as I know of on the need to make choices and the impossibility of having everything.

Though there exists a perfectly good British translation by Kitty Black and Michael Flanders, it is nice to have this good American one by Sheldon Harnick, in which, on first hearing, I merely question the reduction of the number of years the Soldier spends as the Devil's guest, and the unfortunate use of "aggravating" to mean "annoying." Less felicitous, however, was the choice of Tom O'Horgan

as director. Although relatively restrained for once, O'Horgan still overlooks or obscures the main point for the sake of cutesy additions and fussy over-direction. He has turned something as simple and lucid as a piece of puppet theater into an arty comic strip, and jettisoned the poignancy that would make us catch our breath for a mere mouthful of guffaws.

Randy Barcelo has come up with a set that is a cartoon version of a puppet theater, with props to match. A set of steps leads down, past the seven-man orchestra it bisects, to the main stage, where the more serious dancing takes place. This is not a bad idea, though sometimes the traffic up and down the steps gets hectic enough to very nearly obliterate the words and music. Barcelo's costumes range from pleasant to mediocre, with the Soldier's being the least inspired. John McLean's lighting is satisfactory, except for a hand-held bit from spotlights manipulated by the two Stage Magicians. O'Horgan has dreamed up this pair of devil's factotums

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who do some juggling and acrobatics, carry props and an occasional performer on or off, impersonate a coach and horses and the like, and quite often gum up the works. They do, however, have one splendid moment when, during a back-to-back handstand, they lift their heads; the Devil, using them as stilts, steps on their heads and holds on to their legs. Nameer and Naseer El-Kadi do whatever can be done for this brace of supererogatory imps.

But such extra characters and the busy staging obscure or trivialize the story line. Moreover, O'Horgan lets the Reader impersonate the King, the Princess speak some lines, a Stage Magician (as a crippled veteran) urge the Soldier on. Such liberties may enliven the stage action, but they also make the text more diffuse than when concentrated in three mouths. Wesley Fata's choreography is simple, straightforward, and not very interesting, but well executed by Christine Saray as the Princess. John Rubinstein is an adequate Reader, John Shea a rather too fatuous Soldier, and Andre De Shields, both as actor and as dancer, the perfect Devil for this conception of the work. But all of them are hampered by the production's refusing to see the deeper, darker, more moving side of the *Tale* and getting bogged down in gimmicky farce.

I leave the assessment of the event's musical aspects to my colleague Peter G. Davis, who, a few years ago in the *Times*, reviewed *The Soldier's Tale* as performed by the Brooklyn Philharmonia under Lukas Foss, and proved his astuteness by praising the rendition of the Devil by this reviewer.

HAVING GATHERED FROM SEVERAL sources that NINE has greatly improved since its premature opening to make it qualify for the Tony awards, I checked it out again. I did find some ameliorations: Raul Julia sings, and perhaps also acts, distinctly better; Shelly Burch's voice is more controlled, though there is still a too audible break as it shifts into high register. The rest, for good or bad, struck me as unchanged.

Some things, however, though identical, became more evident on second exposure. I now appreciated more deeply the marvels of the endlessly resourceful lighting by Marcia Madeira; if a rainbow could think, it would take lessons from her. And I can now commend Kathi Moss for not caricaturing the queasy role of Saraghina. More praise is due Taina Elg for her extremely subtly nuanced Mother, and Karen Akers for being the only one whose Italian is beautiful. But William Ivey Long's costumes do not wear well; many are merely outré. And as Our Lady of the Spa, Kate Dezina is insipid of personality and impenetrable of diction. ■

Movies/David Denby

THE SECOND TIME AGROUND

"...The sequel to *Grease* is a musical without a good dance routine. The *Star Trek* sequel isn't even a movie..."

IN *Star Trek: The Wrath of Khan*, elegant, sixty-ish Ricardo Montalban, as Khan, wears a flowing blond wig and what appear to be plastic chest muscles. Montalban, who is clearly enjoying himself, first played this archfiend in a 1967 *Star Trek* episode called "Space Seed." I believe he wore his hair short that time. Khan did something bad, very bad, and he was forced into exile by Captain Kirk—left to languish with his followers on a planet without life, where, apparently, he had plenty of time to grow his hair and get himself into shape. Montalban also sports a great many teeth, all of them, I'm sure, his own. He flashes those teeth at us as he throws his head back, nostrils flaring, and hisses his way through this stock role as if he were longing for a place in camp heaven—right up there with Christopher Plummer, whose notorious prancing, groaning, sighing performance as Emperor Atahualpa in *The Royal Hunt of the Sun* is a classic of sorts. Montalban doesn't get to adorn himself with feathers, as Plummer did, but he does tremble in ecstasy as he delivers such bits of Miltonic doggerel as "From hell's heart I stab at thee!"

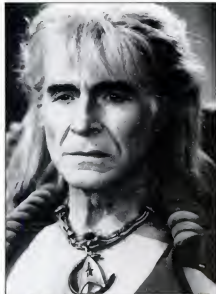
Star Trek: The Wrath of Khan has been universally certified as "fun." What the praise means, I think, is that director Nicholas Meyer has lived up to the material enough so that aging Trekkies can enjoy it without embarrassment. Certainly it's more entertaining than the 1979 *Star Trek: The Motion Picture* (directed by Robert Wise), one of the most boring pictures ever made. In that film, the actors sat through scene after scene peering at screens in the spaceship command post—the movie looked like a television show about people watching television. Meyer has worked a few jokes into the formulas and added some physical movement, but there's still nothing to excite the senses. It's TV all the way. The actors race up and down plastic corridors in the same old story about the universe almost coming to an end.

That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a swinging California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the

steeped ears, as the basso-voiced Spock; the superb DeForest Kelley; James Doohan; Walter Koenig; and of course George Takei and Nichelle Nichols as Sulu and Uhura, manning their consoles as stolidly as ever. America's beloved players Nimoy and Kelley exchange huffy looks, like rival hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than last time, but none of the others actually does anything. And why should they? They've become famous without acting.

When you see stuff like this you wonder if the movies haven't died and someone simply forgot to bury them. A film based on a TV series is a hopeless, self-defeating idea. What people loved about the material on TV is obviously what they're eager to see on screen, so the director has his hands tied from the beginning. If the movie had any energy of its own—if it looked and sounded like a movie—the audience would probably feel betrayed. Every time I've complained about the *Star Trek* movies, people have grown exasperated with me for missing the point (they're supposed to be bad—that's why they're good).

For kids, the *Star Trek* TV series was a pleasant mix of the mildly fantastic and the homey. The laws of nature did not always operate as they did on Earth: From the U.S.S. *Enterprise* you could beam down to a friendly planet; you could travel at warp speed, zap goopy life forms with your phaser gun. And yet the crew of the *Enterprise* was like a happily bickering family—petulant but loyal. As the Trekkies grew older, they remained fond of the quibbling among the crew, fond of the tacky sets, the contrived situations, the Boy Scout speeches about democracy, honor, feeling versus logic. And as all of this got moved into big-budget movies, the disproportion between the size of the production and the feebleness of the dramatic values became a kind of shared



Wrathful: Ricardo Montalban as Khan.

joke. Nicholas Meyer has even made the joke hip by camping up the material here and there, letting Montalban carry on like a Sioux warrior who has eaten too many mushrooms. But Meyer doesn't transform any of the principal elements. He hasn't made *Star Trek* into a movie. That wouldn't be logical, Captain.

THE MOVIE VERSION OF *Grease* was clumsy and synthetic and about as fresh as a slab of bubble gum stuck to a Richie Ashburn baseball card. I still haven't got over the casting of Olivia Newton-John—Miss Smiles herself, so bland that one almost longed for a juvenile delinquent to come along and stomp on her. Yet the movie also starred John Travolta, a romantic actor with an ingratiating streak of silliness and self-parody in him. When Travolta unleashed his piston arms, thrust out his hips, and began to dance (most notably in the "Greased Lightning" number), the foolish, trashy movie had some style. The teen audience was obviously not bothered by how



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awful the rest of it was: *Grease* became the most commercially successful movie musical ever made.

Having gathered in a fortune with semi-ineptitude, producers Robert Stigwood and Allan Carr have now brought forth *Grease 2*, in which neither of the principals—Maxwell Caulfield and Michelle Pfeiffer—can sing or dance. Is this cynicism or indifference to the musical form? The terrible thing is that Stigwood and Carr will probably get by with it.

Caulfield, the young British actor who caused a stir in the recent revival of *Entertaining Mr. Sloane*, looks amazingly like a fifties Philadelphia Italian rock star. With his wavy hair, pouty lips, and heavy-lidded eyes, Caulfield gives a shrewd, coolly narcissistic performance, turning on the teen-dream adorableness so cleverly you would think he had lived all his life to be a pinup for twelve-year-olds. Fabian redux. Caulfield is the scholarly visiting student at all-American Rydell High, a boy who speaks in complete sentences (in this movie, being British is regarded as a superior evolutionary state). Michelle Pfeiffer, who plays the leader of the Pink Ladies, isn't interested in Caulfield at first, even though, as she admiringly says to him, "you know all this deep junk." It's a biker she wants, so it's a biker he becomes. Pfeiffer, a newcomer, is exceptionally pretty, and there's something avid in her eyes that's promising: I hope she never gets cast as a dummy again.

What I want from this material is a stylized rock musical, and what I keep getting are stale Broadway routines. You don't have to be cynical to arrive at the idea that the producers have chosen Patricia Birch, who choreographed the first *Grease*, to direct this one precisely because she's sure to stay within Broadway conventions. Impersonality rules here. Louis St. Louis, who wrote five musical numbers for the movie, has been credited as "producer and arranger" of the music rather than "composer." Is this modesty or just realism? Are Stigwood and Carr admitting that the standardized Broadway rock sound could have been "produced" by a dozen people or more?

The original Jim Jacobs-Warren Casey material had a fairly tough, urban, ethnic tone, and it captured some of the raunchy, rebellious spirit of fifties greasers and their slutty-tomboy girl friends. By the time it reached Broadway, *Grease* had already been softened; the first movie, softening the material a good deal more, was set in a bland suburban—Los Angeles high school and featured reassuringly ordinary middle-class kids who liked to put on funny clothes and talk tough. Their rebellion was all pose; they were merely

"going through a phase," as the guidance counselors said 25 years ago. In other words, the fifties were completely reduced to hairstyles, motorcycles, clothes, and picturesque slang (and this reduction was used as proof that the decade was synthetic).

These characters feel so trivial now because the spirit that went into their creation has been drained out of them. Even by Broadway standards, the T-Birds—bikers in leather jackets and duck's-ass hairstyles—have become tame. They talk their cute punk talk, smooth back their hair, flex, pose, and strut—and they've been utterly desexed. So have the Pink Ladies, who are used for the sour comedy of female slavishness, chasing pathetically after the T-Birds like dogs after their masters. You wait for both groups to explode in a good, violent dance routine, but it never comes. The musical would seem to provide a perfect opportunity for the release of pent-up teenage sex energy, but Birch keeps it bottled up. *Grease 2* is like a motorcycle that never goes over twenty. There's no need for grease.

Briefs: IN *Gregory's Girl*, THE SCOTTISH director and screenwriter Bill Forsyth has created a gentle, daft, moonbeam-silly world of teenage boys stumbling over their own long legs as they awkwardly reach for devastatingly sophisticated girls. Set in the "new town" of Cumbernauld, outside Glasgow, *Gregory's Girl* feels like an idyll—the teenagers grow up in a placidly "normal" way that seems as remote to Americans as life on Jupiter. Forsyth has a very pleasing light touch: the movie is sweet, lulling, and often funny—in all, perfect for young teenagers. ... The *Escape Artist* is a heartbreaker, a movie with atmosphere, wit, soul, and absolutely zero narrative logic. Ryan O'Neal's son Griffin is impressive as a mystically self-confident teen magician and escape artist who proves himself worthy of his Houdini-like father while outsmarting a pack of corrupt politicians and thieves (including Desi Arnaz and Raul Julia). Director Caleb Deschanel, who photographed *The Black Stallion*, achieves a dreamily poetic "look" for the boy's adventures, but then we're pulled up short when what seems like a small midwestern town in the thirties turns out to be contemporary Cleveland. Featuring a lovely bit by Joan Hackett as a professional magician who would like to be a mommy. ... Bruce Beresford's *Don's Party*, about a group of men and women who drink themselves into swinishness on election night in Australia, is derivative of *Pinter*, *Fellini*, *Antonioni*, *Albee*, and about a dozen others, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. ■

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Grand Central Close-Up

GRAND CENTRAL TERMINAL—not just the 1913 building by Reed & Stem and Warren & Wetmore but the entire complex of tunnels, shops, and public spaces—is one of the treasures of New York or any other city. It might have suffered the fate of its noble companion, Penn Station, which was demolished in 1964, but in 1978 the U.S. Supreme Court upheld Grand Central's landmark status, and for the moment its survival seems ensured.

Just in case anyone has begun to take

this spectacular urban achievement for granted, however, the Municipal Art Society, aided by funding from Philip Morris and the National Endowments for the Humanities and for the Arts, has, with a new exhibition, provided a smashing reminder of its virtues.

In addition to the photographs by Cervin Robinson on these pages, the show, curated by Deborah Nevins, includes renderings of the many architectural proposals that led up to the final Grand Central design, a collection of railroad memorabilia (conductors' caps,

dining-car menus), and vintage views of the terminal under construction and in its early days. They have all been assembled in a walk-through installation of models and mock-ups designed with high skill by the architectural firm of Hardy Holzman Pfeiffer Associates to convey and clarify the rich complexities of this unique structure.

"Grand Central Terminal: City Within the City" is on view at the New-York Historical Society, on Central Park West between 76th and 77th Streets, through September 13. —Carter Wiseman



Heroics: The sculptural group on Grand Central's main facade (left) shows Mercury (symbolizing the glory of commerce) flanked by Hercules (moral energy) and Minerva (mental energy). Designed by the French artist Jules-Alexis Coutan, it was executed in Queens.

The family crest of the Vanderbilts, who controlled the New York Central, builder of the terminal, was the source for the oak leaves and acorns (above). Lit by 2,500 electric "stars," the ceiling of the main concourse (right) displays the constellations.



Music/Peter G. Davis

MIAMI OPERA'S MEGA-BOMB

"...Ward's *Minutes Till Midnight* is gray, pedestrian, neutral. On TV, *Summer and Smoke* looks and sounds fine..."

ALFRED FRANKENSTEIN, THE LATE MUSIC and art critic of the San Francisco *Chronicle*, once dismissed contemporary American opera as "a heap of melancholy disasters," and in bleaker moods I am tempted to agree with him. Few American composers explore the form with originality or imagination, audiences stay away, and our big opera companies produce new works reluctantly: Neither the Metropolitan nor City Opera has risked a major premiere for years. And yet, despite the odds, native operas are still written in quantity and many reach the stages of regional companies, which can at least count on garnering national press attention and a pat on the back for their trouble.

Three new operas will be on prominent display this summer—Robert Ward's *Minutes Till Midnight* in Miami, Stephen Paulus's *The Postman Always Rings Twice* in St. Louis, and George Rochberg's *The Confidence Man* in Santa Fe—and by some miracle one of them might even escape Frankenstein's slag pile. I would not care to wager on the survival prospects of Ward's latest effort, which recently inaugurated the New World Festival of the Arts in Miami, a three-week celebration of the most deadly conservative trends in music, dance, theater, and film. *Minutes Till Midnight* fits right in with the play-it-bland tone of the festival. The opera's smooth but facelessly eclectic musical idiom shows little improvement over Ward's most oft encountered work, *The Crucible*, based on Arthur Miller's play and composed in 1962.

No composer could go completely wrong with such powerful stuff as *The Crucible*, but I suspect that the opera owes its modest success more to Miller's drama than to the efficient background music. *Minutes Till Midnight*, without a strong libretto to keep interest alive, has virtually nothing in its favor. Daniel Lang, a science reporter for *The New Yorker*, who died last November, devised this insufferably preachy tale on the dangers of nuclear armament, trivializing a vital contemporary issue with a simplendined plot full of predictable situations, one-dimensional characters, and flat prose.

Emil Roszak, a nuclear scientist, has found the formula to harness a new



Government vs. science: Richard Cross and Thomas Stewart in *Minutes Till Midnight*.

source of cosmic energy, a discovery he and his idealistic young assistant, Chris Jessup, hope will be used for the peaceful advancement of society. This laudable aim is foiled by the United States government, which demands the formula in order to create a new megabomb that will show a threatening foreign dictatorship who's boss. Bolstered by his supportive wife, Margo, and shaken by Chris's death in a hawk-versus-dove riot, Roszak defies the major powers and turns his secret over to a Swiss scientific journal and the world at large in expectation of "a better tomorrow." Fleshing out this meager material is a touch of pallid love interest provided by Chris's girl friend, Julie; the inevitable student demonstrations; and an unintentionally hilarious meeting in the Oval Office between an incredible presidential clone and his nitwit cabinet.

I doubt if even Verdi or Puccini could have brought such a tedious libretto to life, but those born opera composers would probably never have considered such a hopeless proposition in the first place. Ward plows through it all doggedly with music that, he says, may strike some listeners as more astringent than what they might ordinarily expect from him. To these ears, this mildly dissonant concoction sounds exactly the

same as its predecessors: a mixture of Hindemith and Broadway without a trace of personal profile. To his credit, the composer has skillfully organized each of the nine scenes into a solid musical entity that builds to a lyrical and dramatic climax, however ineffectively. For all the commendable workmanship, the music remains gray and neutral, a well-intentioned but thoroughly pedestrian piece of work.

The most striking feature of the Greater Miami Opera's production was Günther Schneider-Siemssen's eye-catching set of science-fiction kitsch, realistic projections on a disk surrounded by extraterrestrial phenomena and orbiting satellites. Since the characters are little more than clichés, there was not much the cast could do except strike earnest poses and hope for the best. Thomas Stewart and Evelyn Lear as the Roszaks performed like the seasoned veterans they are, managing the notes honorably despite frayed voices. Henry Price and Claudia Cummings did all that was possible for Chris and Julie, while Richard Cross blustered energetically as Amory Dexter, the Secretary of Science. Smoothly directed by Nathaniel Merrill and capably conducted by Emerson Buckley, *Minutes Till Midnight* could hardly have made its debut under more

favorable conditions. Since the work showed no vital signs whatever, it seems destined for instant oblivion.

TEN YEARS AGO, MOST PEOPLE WOULD have predicted the same fate for Lee Hoiby's *Summer and Smoke*, despite a strong text by Lanford Wilson adapted from Tennessee Williams's play. The opera played to yawning critics and empty houses at the City Opera in 1972, but a few believers continued to have faith in the work, which never quite disappeared from view. The Chicago Opera Theatre staged a successful revival in 1977 and filmed it in 1980, a production that PBS will televise nationally on June 23.

Summer and Smoke sounded good to me in 1972—a haunting score that seems even better upon reacquaintance in this version. The action traces the poignant interior journeys of two potential lovers whose lives intersect with tragic futility just as they veer off on opposite paths, Alma toward the flesh and John toward the spirit. Hoiby's music, conservatively neo-romantic though it may be, never settles for obvious solutions as the voices float over a seamlessly woven orchestral fabric of bittersweet lyricism that probes and illuminates every unexpected twist in the plot.

The singers are given many gorgeous arias, duets, and individual phrases ("eternity and Alma have such cool hands"), expressively shaped and often stamped with an ecstatic intensity. Perhaps ten years ago, music of this sort, unabashedly drenched in ardent melody, was considered something of an embarrassment. Today, such an attitude seems childish and irrelevant, especially when confronted by a refined, confident score that makes its expressive points so honestly and sensitively. *Summer and Smoke* may not be a deathless masterpiece, but it is a deeply felt work by a gifted operatic composer who has responded to a compelling dramatic theme and made it very much his own.

Such an intimate work is ideal for television, and Kirk Browning's direction focuses almost exclusively on the two principal characters, perceptively inquiring into every tortured facet of their relationship. Not only does Mary Beth Peil, who created the role of Alma, survive such close scrutiny, but her wistful, delicate features and inner radiance rivet attention every moment she is on screen. Robert Orth as John is no less effective, while the entire production is bathed in seductive pastel colors that subtly accentuate an unsettled atmosphere of suppressed sensuality. The sound mix favors the voices at the expense of the orchestra, which is much too distantly placed—the only misjudgment in an otherwise absorbing performance of a valuable and affecting American opera.

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Art/Kay Larson

BETWEEN RENAISSANCE AND ROCOCO

"...French artists preferred murk, as if someone had decreed raw umber in every paint tube, cupids in every treetop. . ."

FRENCH PAINTING IN THE YEARS 1600-1695—the period of the exhibition that has just arrived at the Metropolitan from the National Galleries, in Paris—upheld values destined to give scions of the Bauhaus the willies (and American collectors a case of bad nerves).

The century was a morass of stylistic confusions. When its painters were not catching the ebb of the late Italian Renaissance (as in the widespread fondness for Caravaggio's bold realism), they were rehearsing for the rise of Rococo in the next century. Poussin and Claude Lorrain, the era's most famous sons, are virtually the only two with styles both fully worked out and definably their own—yet both painters spent most of their lives in Italy. Georges de La Tour can justifiably be called French—he lived and worked in Lorraine—yet his light-suffused masterpieces in many ways recall the Dutch. In technique and sentiment, everyone else preferred murk, as though someone had issued an edict demanding raw umber in every paint tube and cupids in every treetop.

Marc Fumaroli notes in the catalogue that seventeenth-century French politics was every bit as tumultuous as art of the period. Indeed, Poussin warned away an interested collector by arguing that he could not imagine why anyone would be eager for paintings to decorate his walls while so many more crucial political matters were in such disarray. Until the monarchy crushed Calvinism, painters' zealous affection for nude Venuses with marbled flesh and goose-plump bodies crossed the grain of public morality. Americans have shied away from French Mannerism for somewhat the same reasons: It represented, to believers in frontier democracy and make-your-own-way ethics, all the over-indulgent insolence of pampered French kings.

In some cases, that judgment is still deserved. There are painters in France in the Golden Age whose gilding is a bit thin, and recently applied—by collec-

tors pushed into less popular realms by market pressures, and by art historians alert for under-researched periods. But the seventeenth century was broader than our prejudices about it. La Tour, for one, is a marvelous painter whose

TV's *60 Minutes*, has been established by lab tests.)

Restored to full glory in this exhibition, *The Fortune Teller* hangs near another painting of the same name by Valentin, one of the French Caravagists. The comparison is wonderfully instructive. La Tour's style is unique, and a bit more light-hearted than his colleague's. Valentin's portrait of a gypsy reading a young man's hand is not a sly observation of fraud, as is La Tour's, but a dark study of fate and fear. (In both paintings, oddly enough, gypsies lift purses from pockets in a round robin of theft, but La Tour's young man is merely learning his lesson, while Valentin's is encountering forces beyond his strength.)

Such comparisons lace "France in the Golden Age" with a tangled web of insights. Individual artists refuse to fit into the scheme of the century as a whole. Eustache Le Sueur's *Sleeping Venus* seems in thrall to Raphael, yet the French artist never left Paris. Laurent de La Hyre's classically composed *Cyrus Announcing to Aspasia That Panthea Has Obtained His Pardon* (based on a seventeenth-century French *tragédie*) holds itself oddly aloof from the century's prevailing conventions, though its creator helped found the Royal Academy.

The show's curators, Pierre Rosenberg of the Louvre and Sir John Pope-Hennessy of the Met-

ropolitan, have marshaled every resource to make this the definitive exhibition of seventeenth-century French painting—with one qualification. Fortunately, it's an interesting qualification. All the works in the show come from American museums, a fact that signals a major turnaround in official attitudes toward the period. Rosenberg notes that since 1973, the number of La Tours in American museums has doubled; in the 1950s, such an exhibition would not have been possible. Those figures are echoed in the nearly 50 Poussins now in this country (in the exhibition he and Claude share an entire room). The painting's authenticity, questioned first by an English art historian and later by



Classic style: La Hyre's *Cyrus Announcing . . .* at the Met.

catalogue itself is an encyclopedic compilation of American holdings and will surely stand as the ultimate work on the subject for years to come. The Metropolitan has received several major exhibitions of French painting from French museums in recent years; perhaps "France in the Golden Age" provides a way to return the favor. (Through August 22.)

I HAVE NEVER BEEN FOND OF AUGUSTE Rodin, a Renaissance sculptor after his time. But *The Gates of Hell* is unquestionably his masterpiece, and its installation for nine months in the Engelhard Court of the Metropolitan's American Wing is an event worth noting. For one thing, this is a new cast—the first to be made since the early 1900s, and the only one using the lost-wax process that Rodin preferred. For another, the *Gates* looks better here than it did in the National Gallery's "Rodin Rediscovered," in Washington, where it was tucked away in an infernally dark niche that made its deep relief difficult to see. The Engelhard Court is awash in light from the glass on its ceiling and two sides; as the sun travels past the *Gates*, it increasingly throws on those horrific figures a brilliant sheen that picks out the ripples of tortured muscles, counterpoising the gloom of Hell against the brightness of Day.

Rodin spent twenty years working and reworking the figures for the *Gates*. They include his best-known works—those responsible for seating him more firmly in popular culture than his hero, Michelangelo. (Isn't it safe to say that more people know *The Thinker* than know even the most famous *Pietà*?) He first made the figures nearly life-size; they were later shrunk (via one of those nineteenth-century Beaux Arts reducing machines) to the size they would be on the *Gates* itself. (Though Rodin died before the *Gates* could be cast in bronze, he assembled the plaster version once, then took it apart again.)

In 1916, Leonce Benedite, the first curator of the Musée Rodin, in Paris, reassembled the small plasters on the frame of the doors, working (he said) from instructions left by Rodin. Shortly afterward, this plaster model was cast into bronze four times (the Musée will allow eight casts of any Rodin sculpture). The cast at the Metropolitan is thus the fifth in existence; it was sponsored in 1980 by New York financier and Rodin advocate B. Gerald Cantor and was poured at the Coubertin Foundry in France—a spectacular event that required eight tons of molten bronze.

The Metropolitan's *Gates*, in other words, was cast posthumously—but so were all the others. A small storm has arisen in Rodin circles about the convoluted ethics of this situation. As-



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sociate curator Clare Vincent convinced me that since the recent cast is by far the best, it deserves a place of prominence; indeed, the *Gates* has never seemed more voluptuous or masterful. Rodin's falling angels and damned humans tumble about in a remarkably deep space, while wraiths—perhaps the first bronze wraiths in the history of art—sweep cloudlike across the doors' face. All that seems precious or overwrought in Rodin's freestanding works is transformed in context. It's a shame that Rodin himself wasn't finally responsible for his best creation.

THOSE STILL PASSIONATE ABOUT THE threat of nuclear war (and maybe more passionate after the demonstrations this past week) should take their friends to the Ron Feldman Gallery to see what 50-odd artists have to say about atomic holocaust.

Here's a snippet of data typed onto red paper in Conrad Atkinson's piece: "The British Secretary of State for Defence in response to the question, 'How many megatons of attacking missiles would be likely to be needed to destroy cruise missiles in Britain on the assumption that they had been dispersed?' answered 'it is very broadly estimated that more than one thousand megatons would be required.' One thousand megatons are the equivalent of eight thousand Hiroshima bombs."

Since a number of the artists are survivors of Hiroshima and Nagasaki—their drawings are now Japanese national treasures—the horror of 8,000 Hiroshima bombs becomes a visceral memory. American and British artists are more abstract. Tom Otterness makes a droll *Lead Raincoat*. Robert Morris offers a bed with linen printed in scenes of destruction, suggesting there will be no place to rest one's head. California artist Larry Fuente opens up *Pandora's Box*, and out come irradiated mutants glowing under ultraviolet light. Texan John Alexander (Julian Schnabel's teacher) splinters reality into a firestorm in his ink drawing and surrounds it with a frame of charred black wood.

From Ida Applebroog and William Wegman to Roger Brown, Arakawa, Andy Warhol, Chris Burden, Sandy Skoglund, Les Levine, Joe Lewis, Ben Sakoguchi, Joseph Beuys, Laurie Anderson, and William Burroughs, artists of our era have discovered that atomic angst is unavoidable. And whatever is unavoidable inevitably turns up in art. Their plea is summed up by Buckminster Fuller's introductory text, *Integrity*: "With all the space of the Universe to work with," he writes, "nature found 92 million miles to be the minimum safe remoteness of biological protoplasm from atomic radiation generators." (31 Mercer Street, through July 2.)



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WHAT MAJOR NINETEENTH-CENTURY ballet portrays a changeling whose true origins are revealed as she dances before her mirror, lovers whose tremulous innocence makes jaded divorcées weep, and a troll ball that ends in a drunken orgy? It's *A Folk Tale*, created in 1854 for the Royal Danish Ballet by August Bournonville, the choreographer who gave the company its unique repertoire and style.

This enchanting ballet holds as significant a place in the nineteenth-century repertoire as *Coppelia*, *Swan Lake*, and *Giselle*, yet most New Yorkers have never heard of it, let alone laid eyes on it. While the Danes have donated many a danseur noble to the international scene—Erik Bruhn, Peter Martins, Ib Andersen—they tend to keep their choreographic treasures safe at home. But for its June 15–26 engagement at the Metropolitan Opera House, following a two-week stint at Washington, D.C.'s Kennedy Center, the company has brought both *A Folk Tale* and another full-length Bournonville ballet, *Kermesse in Bruges*.

A Folk Tale is a fantasy about two opposite worlds that are strangely entwined—the patricians in their bright, orderly manor and the disturbing troll colony that lurks under the nearby hill. Taking advantage of a dozing nurse, the malicious, bad-tempered trolls have exchanged one of their infants, Birthe, for Hilda, gently born and pure of heart. Each baby has grown to young womanhood at odds with her environment; in the end, each will inherit her rightful place.

A brooding hero, Junker Ove, is first saddled with the malcontent, disruptive Birthe as his fiancée. Instinctively seeking his true soul mate, he braves the dangers of the spirit world, where he is nearly done in by a troupe of macabre maidens (sisters to the wills in *Giselle*). He's revived by Hilda, who finds her way out of the underworld through her intuitive grasp of real goodness and the help of one of her foster brothers, Viderik, an aberrant troll with a tender heart. Of course they live happily ever after. How could they not, with their wedding scene such a simple, dulcet expression of harmony and joy?

The ballet is typically of Bournonville's

work, proceeding by means of dancing—both classical and folk-style—and naturalistic mime that ripples along to the music as if it were, itself, just another form of dancing. Its ingenuous, sanguine, and highly moral view of life is characteristic too, as is its astute psychology. Birthe, for example, attempts the calm, elegant dancing befitting the manor's heiress, but her movements degenerate into gargoyleish writhings as she scans her reflection in the mirror. Again, the deliciously grotesque troll family—vulgar, domineering mama, her hapless "good" son, and her favorite, the bad one—and the ill-favored, ill-mannered pals and kin who attend their wild party are nothing but our darker selves, depicted with a dollop of humor.

Interestingly, of the two *Folk Tale* performances I saw in Washington, the designated first cast wasn't the best one. Lis Jeppesen is an ideal ingenue ballerina, and, since I saw her last in Copenhagen, has acquired precision without sacrificing the will-o'-the-wisp quality of her dancing. But here, gallantly going on as Hilda although she was ill, she was a little glassy-eyed and unfocused. Her partner, Arne Vilumsen, is the company's most gifted and handsomest male dancer, but he tends to let his attention slide, which makes him appear uninterested or lazy. Linda Hindberg makes a peevish, sultry Birthe, but her unmistakably contemporary style and edgy temperament jar in the ballet's old-fashioned atmosphere.

As Hilda and Ove I preferred Heidi Ryom, a porcelain-doll type with lots of spirit, who was making a splendid debut, and Bjarne Hecht, of the elfin face and dazzling footwork. The youthful reticence of the pair, just covering the fact that they are brimming with feeling, embodies Bournonville's idea of chaste love. When Hecht's Ove extends a kiss, via his hand, to this

enraptured Hilda, you feel you can see her blush. Annemarie Dybdal is the capricious Birthe to the life—sparkling with sexual mischief.

Both casts boasted Fredbjørn Bjørnsson as the kindhearted troll brother. His Viderik is the cuddliest ogre that ever trod the stage, and is also tinged with pathos. The incomparable Lillian Jensen was the benevolent nurse at one performance, the outrageous troll matriarch at the other; at the performances I harbor in my imagination, both roles are incontestably hers.

Kermesse in Bruges, which gets its first American showings on this tour, resulted from a hint the stage doorman gave Bournonville after a high-minded flop: "They want something to laugh at, gov'nor." Since its premiere in 1851, the robust piece has lost none of its hilarity.

Amidst the bustle of one of the richest crowd scenes in all ballet—an ebullient *kermesse*, or open-air church fair, in a seventeenth-century Flemish town—



Will-o'-the-wisp: The Danes' Lis Jeppesen.

“...A Folk Tale and Kermesse in Bruges, by Bournonville, are enchanting fantasies enchantingly performed...”

three bourgeois brothers court their respective loves. The clownish Gert and the coarse but dashing Adrian are matched with two sisters—hot-tempered Marchen and crybaby Johanne—with whom they quarrel when the girls flirt with a pair of disreputable noblemen. The sister act, with its contrasting personalities and its overlapping rhythms, is mimed to perfection by the fiery Anne Marie Vessel and the fragile Dinna Bjørn, both of whom appear elsewhere in the repertory as accomplished classical dancers.

Carelis, more refined than his siblings, woos the daughter of an alchemist, the well-bred Eleonora (played luminously by Lis Jeppesen or, more warmly, by Benedikte Paaske). Their duet of budding love—one of the ballet's few passages of classical dance—is performed worldwide as an excerpt; seen in context, with Eleonora's "May I?" gestures to her father, it takes on an added charm.

When the brothers rescue Eleonora and her father from a midnight assault (at the hands of the nobles), the alchemist rewards them with three gifts.

Gert gets a ring that makes women adore him on sight. Adrian a sword that guarantees triumph in battle, Carelis a bass viol whose music compels its hearers to dance. Armed with their prizes, the brothers set out to seek their fortunes, embarking on a series of tangled adventures. In the most elaborate, Gert, whose conceit increases by the minute, is adopted by a rich, aristocratic widow. Blind to his social ineptness, she lusts after him like Titania with Bottom. There is a very pretty and challenging classical divertissement in this scene, but many a viewer misses it entirely, watching the sidelines shenanigans between the amorous widow (the ravishing Kirsten Simone) and the inept Gert (Niels Kehlet or Frank Andersen, in distinctly different interpretations).

Carelis uses his gift first to elicit a declaration of love from Eleonora; half willing by inclination, she literally dances to his tune. Then, by setting the whole town dancing without respite—mayor and police, aristocrats and burghers, corrupt clergymen, youth, the middle-aged, and a crone on crutches—he saves the alchemist and his brothers,

whom the authorities have accused of sorcery and condemned to death. The dangerous magical gifts are abandoned and everyone is mated with his rightful love—or otherwise gets his just deserts.

The Washington performances of *Kermesse* were extraordinary, perhaps most for the detail, rhythm, and radiant spirit of the ensemble playing. No other ballet company can equal it. Each character, down to the merest walk-on, seems to have a history, an immediate intent, and a clearly defined relationship to his fellows. In the marvelous self-contained world of a Bournonville ballet, as the Danes perform it, even a star is only part of the mosaic.

As if *Kermesse* were not enough on its own, the company follows it with the celebrated third act of Bournonville's *Napoli*—a veritable Vesuvius of dancing that engages most of the troupe's best talents. Other programs include a home-grown version of *Coppelia*, with its tangy folk flavor, a selection of contemporary works, and the oldest ballet still performed—Vincenzo Galeotti's *Whims of Cupid and the Ballet Master*, vintage 1786.

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BY LEONORE FLEISCHER

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DIMENSIONS IS A BRAND-NEW, ELEGANT beauty salon on 57th Street. To celebrate its opening, it is offering a 50 percent discount all summer on selected services for men and women. Facial, usually \$40, now \$20; "facial" for back and shoulders, usually \$40, now \$20; make-over and makeup lesson with Kate Fields, usually \$25, now \$12.50; make-over and makeup lesson with Quietfire, usually \$50, now \$25; bikini-and-leg wax, usually \$35, now \$17.50; sculptured nails, using acrylic wrapped in silk, usually \$60 for ten nails, now \$30. Appointments are necessary. American Express (A.E.), Diners Club, checks accepted. *Dimensions in Skin Care, 45 West 57th St., Suite 301 (758-0510); Tues., Wed., and Sat. 10 a.m.-6 p.m., and Thurs. and Fri. till 8 p.m.; through Labor Day, 9/6.*

Yarns

ZAMART IS A NEW YARN SHOP FEATURING discounted yarns for knitters, crocheters, and weavers. Its opening sale includes: Cerrisey nubby all-wool bouclé from France, in 6 colors, \$8.25 for a 200-gm. skein; Rustique thick-and-thin wool from France, in 4 colors, \$9 for a 200-gm. skein; French all-Shetland-wool yarn, in 14 colors, was \$25 for a bag of ten 50-gm. balls, now \$17.50; Karola, an all-cotton yarn, in about 30 colors, was \$2.50 for a 50-gm. ball, now \$1.50; Cablé, an all-cotton yarn, in 13 colors, was \$3.25 for a 50-gm. ball, now \$2.50; Jeany and Jeany Lamé, two all-cotton chenilles, one with metallic threads, in 8 colors, \$2.50 for a 50-gm. ball; Baleares, a cotton blend, was \$18.75 for a bag of ten 50-gm. skeins, now \$10; Ombre, an all-cotton yarn, \$10 for a bag of ten 50-gm. balls; a thin acrylic bouclé, \$2 a lb. (sold by the cone only); a selection of knit fabrics and trimmings are 50 percent off. MasterCard (M.C.), Visa (V.) accepted with \$50 minimum purchase; checks accepted with \$15 minimum purchase; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.-Sat. 10 a.m.-7 p.m.; through 6/26.*

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Air Conditioners

THERE'S A PRE-SEASON SALE HERE ON 1982 factory-sealed, fully warranted air conditioners from Air-Temp, Amana, Carrier, Emerson, Fedders, Friedrich, Frigidaire, General Electric, and Westinghouse, including the hard-to-get casement models. Only telephone orders are accepted—we use this discount firm, and it has always proved reliable—and delivery is within 24-48 hours. A few examples (all 115-V.): G.E. AJ 906LS, 5,800-B.t.u., 8.7-e.e.r., 6-amp., usually \$350, now \$302; Carrier FE7091, 9,000-B.t.u., 11-e.e.r., 7.2-amp., usually \$499, now \$428; G.E. AD 910 FM, 9,800-B.t.u., 10.7-e.e.r., 7.5-amp., usually \$520, now \$450; Welbilt Mighty Might 8255 casement air conditioner, 5,500-B.t.u., 8.1-e.e.r., 6.5-amp., usually \$352, now \$312; Friedrich SM 13F10, 13,500-B.t.u., 9.1-e.e.r., 12-amp., usually \$699, now \$594; Friedrich SS 07F10, 7,000-B.t.u., 10.2-e.e.r., 7.5-amp., usually \$535, now \$458. Ask about other models. Professional installation and delivery to Connecticut, New Jersey, and Westchester County are at additional cost. Delivery is free in the five boroughs and Nassau County. Certified check or money order only; all sales final. *Home Sales Enterprises Dial-a-Discount, Inc. (241-3272); Mon.-Fri. 9 a.m.-5:30 p.m.; through 7/15.*

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European Chic

FOR WOMEN WHO WEAR SIZES 4-12, here's handsome clothing from Italy, France, and elsewhere. A few examples: cotton-and-poly-poplin pantsuits with jacket, were \$445, now \$198; all-wool-serge suits with unlined jacket with epaulet shoulders, were \$598, now \$280; all-wool raglan-sleeved cardigan jackets by Fouks de France, were \$375, now \$175; tan cotton-poplin raincoats, were \$270, now \$125; one- and two-piece all-cotton-voile or -poplin dresses, were \$245-\$375, now \$65-\$185; Italian cotton-fishnet evening blouses with gold waistband, collar, and cuffs, were \$225, now \$90; two-piece linen pants-and-bloose sets trimmed with python, were \$415, now \$225; also, many summer blouses, pants, knickers, and skirts, all now one-third off. A.E., M.C., V., checks accepted; all sales final. *Arthurs Dress Shop, Inc.*, 27 East 61st St. (838-1482); Mon.-Sat. 10 a.m.-5 p.m.; through 7/10.

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Movies	72	Other Events	91
Theater	83	Restaurants	92
Art	86	Nightlife	102
Music		Radio	104
& Dance	89	Television	105

A Complete Entertainment Guide for the Week Beginning June 14

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically, those in the Bronx, alphabetically, and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Please ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—West St. at Ave. American. 431-1550. #1—Thru June 14: "Detent King From Spring." Opening June 16: "Lola Renner in Germany." Now, After So Many Years. #2—Thru June 14: "La Gitanes," "Opera Prima." June 15-16: "The Idol," "Orchestra Rehearsal." June 17-19: "The Silver Years of Peter von Kant," "Heart of Glass." Beg. June 20: "The Life of Ohari." #1 Even Met Happy Grypus.
3. **ESSEX**—Grand St. at Essex. 982-4455. Thru June 17: "Humongous." "The Howling." Beg. June 16: "Assault With a Deadly Weapon." Beyond the Gates.
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. June 14: "The French Lieutenant's Woman." "The Hunchback." "Top Dog." June 15: "Woman in the Dunes." "Narcosis Inferno of First Love." June 16: "Silver Streak." "Young Frankenstein." June 17: "An American Werewolf in London." "Dracula (1979)." June 18-19: "The Last Waltz." "Jimi Hendrix." June 20: "The Tin Drum." "The Lost Honor of Katharine Blum." "AGEE ROOM—Thru June 15: "As It Were Yesterday." Opening June 16: "Invisible Adversaries."
6. **WABLER**—Ave. American at W. 3rd St. 929-8037. #1—"The Atomic Cafe." #2—"Hanky Panky."
7. **1TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6818. Thru June 14: "Solo." "Scorpion Rising." June 15: "Thunderbolt and Lightning." "The Detective." June 16: "The Christine Inguessio Story." "I Want What I Want." June 17: "Mujica." "Valentin." June 18-19: "Caligula." "Thank You Madman Man." Beg. June 20: "H." "A Separate Peace."
8. **ART**—8th St. E. of University Pl. 473-7014. Thru June 17: "Victor/Victoria."
10. **THEATRE 60-51**—Maik's Pl. E. of Second Ave. 254-7400. June 14: "The Baker's Wife." "Jour de Fete." June 15: "Easy Rider." "Five Easy Pieces." June 16: "The Front Page (1931)." "I Cover the Waterfront." June 17: "The Blood of a Poet." "L'Affaire est dans le sac." "Zero for Conduct." June 18-19: "Moulin d'Abby." "Murder at the Gallop." June 20: "Sabrina." "Tunny Face."
11. **ST. MARK'S CINEMA**—Second Ave. at St. Mark's Pl. 533-9292. Thru June 17: "Charlots of Fire." "Girl Friends."

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru June 15: "The Dear Hunter." June 16-17: "Altered States." "Alma." June 18-19: "My Brilliant Career." "Breaker Morant." June 20: "The Devils." "Tommy."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"Dead Men Don't Wear Field." #2—"Faltering."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8600. #1—Thru June 17: "Conan the Barbarian." Beg. June 18: "Tari sun Klu." #2—"I Love You." #3—"Das Boot." #4—Thru June 17: "Garde a Vue."

14th-42nd Streets

20. **GRAMERCY**—23rd St. at Lexington Ave. 475-1660. "Manning."
21. **BAY CINEMA**—Second Ave. at 32nd St. 679-0160. "E.T., the Extra-Terrestrial."
22. **MURRAY HILL**—34th St. at Third Ave. 685-7652. "Humongous."
23. **14TH STREET EAST**—Nr. Second Ave. 683-0285. "Rocky III."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru June 17: "Conan the Barbarian." Opening June 16 (tent). "Furlex." #2—"Star Trek II: The Wrath of Khan." #3—"Anne."

43rd-60th Streets

8. **RKO NATIONAL TWIN**—B-way at 44th St. 869-0930. #1—Thru June 17: "Porky's." Opening June 16: "Furlex." #2—Thru June 17: "Visiting Hours."
1. **LOEWS ASTOR PLAZA**—44 St. at B-way. 669-6340. "Anne."
2. **CRUISE CENTER**—B-way at 49th St. 582-1795. #1—Thru June 17: "Quest for Fire." Opening June 16: "Author! Author!" #2—Thru June 17: "Kill Squad." #3—Thru June 17: "Down of the Dead." "Mother's Day." #4—Thru June 17: "Mening." #5—Thru June 17: "Clash of the Titans." #6—Thru June 17: "Arthur." "Body Heat."
3. **LOEWS STATE**—1-Bway at 49th St. 582-5060. "Star Trek II: The Wrath of Khan." STATE 2—562-5070. "Humongous."
5. **EMBASSY**—1-Bway at 46th St. 757-2408. "Hanky Panky."
6. **MOVIELAND**—B-way at 47th St. 757-8320. "E.T., the Extra-Terrestrial."
7. **RKO CINERAMA TWIN**—B-way at 47th St. 975-6366. #1—"Faltering." #2—"Rocky III."
8. **EMBASSY 2**—B-way at 47th St. 750-7262. "Fighting Back." EMBASSY 3—"Andy Warhol's Frankenstein." EMBASSY 4—"Partners."
11. **HOLLYWOOD TWIN CINEMA**—Eight Ave. at 47th St. 246-0717. #1—Thru June 15: "Midnight Cowboy." "Marathon Man." June 16-19: "Stormy Weather." "Caruso Jones." Beg. June 20: "In Cold Blood." "The Boston Strangler." #2—Thru June 15: "The Devils." "The Exorcist." June 16-19: "You Only Live Twice." "On Her Majesty's Secret Service." Beg. June 20: "Tam Innes." "Far From the Madding Crowd."

41. **UA RIVOLI**—B-way at 49th St. 247-1633. #1—"Conan the Barbarian." #2—Thru June 17: "Dead Men Don't Wear Field." Beg. June 18: "Assault With a Deadly Weapon."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "Some Kind of Hero."
44. **GUILD 80TH STREET**—W. of Fifth Ave. 757-2406. "Victor/Victoria."
45. **ZIEGFELD**—54th St. at Ave. American. 765-7600. "Grease 2."
46. **UA EASTSIDE CINEMA**—Third Ave. at 59th St. 755-3030. Thru June 17: "Charlots of Fire." Opening June 16: "Fabian."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. at 57th St. 757-2131. June 14: "Andrei Rublev." June 15: "The Third Man." "Touch of Evil." June 16-17: "Peeping Tom." "Contempt." June 18-19: "West Side, Greenwich Village." "Harry and Tonto." June 20: "Rinoco and Juliet (1966)."
48. **BUTTON**—57th St. at Third Ave. 759-1411. "The Secret Policeman's Other Ball."
50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2718. Thru June 17: "I Love You." Beg. June 16: "Diner."
51. **57TH STREET PLAYHOUSE**—W. of Ave. American. 561-7360. "Not a Love Story."
54. **GOTHAM CINEMA**—Third Ave. at 58th St. 759-2262. "Waiting Room."
55. **PLAZA**—58th St. at Madison Ave. 355-3320. "Diner."
56. **PARIS**—56th St. W. of Fifth Ave. 688-2013. "Smash Palace."
57. **D.W. GRIFFITH**—59th St. at Second Ave. 563-8102. "Doc's Party."
58. **MANHATTAN**—59th St. at Second & Third Ave. 535-6420. #1 & #2—"Faltering."
60. **BARONET**—Third Ave. at 59th St. 355-1463. "The Escape Artist." "Coronet—Thru June 17: "Diner." Opening June 16: "Author! Author!"
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-9989. "Marlene."
62. **CINEMA 1**—Third Ave. at 60th St. 753-8022. Opening June 16: "Claude Louchot's Bolero." CINEMA II—753-0774. "Rocky III."

61st Street & Above East Side

70. **UA GEMINI**—1-Second Ave. at 64th St. 632-1670. Thru June 17: "Conan the Barbarian." Opening June 16: "Furlex." UA GEMINI 2—632-2740. "Dead Men Don't Wear Field."
71. **BECKMAN**—Second Ave. at 65th St. 737-2622. "The Chosen."
72. **LOEWS NEW YORK TWIN**—Second Ave. at 66th St. 744-7339. #1—"Star Trek II: The Wrath of Khan." #2—"E.T., the Extra-Terrestrial."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Victor/Victoria."
74. **LOEWS TOWER EAST**—Third Ave. at 72nd St. 679-1313. "Hanky Panky."

MOVIES

78. 72ND STREET EAST—Nr. First Ave.
288-9304. Thru June 17: "Wrong Is Right."
"Dead Men Don't Wear Plaid."
80. LOEWS ORPHEUM—86th St. nr. Third Ave.
289-4607. #1—"Annie." #2—"Star Trek II: The
Wrath of Khan."
82. 86TH STREET EAST—Nr. Third Ave.
289-1144. "Poltergeist."
83. RKO 86TH STREET TWIN—Nr. Lexington
Ave. 289-8900. #1—Thru June 17: "Rocky III."
Opening June 18: "Firefox." #2—"Rocky III."

81st Street & Above
West Side

88. PARAMOUNT—B'way at 81st St. 247-5070.
"Atlantic City."
89. LINCOLN PLAZA CINEMAS—B'way nr.
83rd St. 757-2280. #1—"Gregory's Girl." #2—
"My Dinner With Andre." #3—"Charade of Fire."
90. CINEMA STUDIO—B'way at 86th St.
877-4040. #1—"Chao Is Mamma." #2—
"Menendez and Julian."
91. REGENCY—B'way nr. 87th St. 724-3700. Thru
June 15: "The King and I." June 16-19: "A
Clockwork Orange." "Dr. Strangelove." Reg. June
20: "Jason and the Argonauts." "The Seventh
Voyage of Sinbad."
92. EMBASSY 72ND STREET TWIN—On
B'way. 724-6745. #1—"Das Boot." #2—"Gerde &
Vus."
93. LOEWS 83RD STREET QUAD—On B'way.
877-3190. #1—"Victor/Victoria." #2—Thru June
17: "Wrong Is Right." Opening June 18 (tent).
"Firefox." #3—"Poltergeist." #4—"Rocky III."
94. NEW YORKER—B'way nr. 86th St. 580-7900.
#1—"Dead Men Don't Wear Plaid." #2—"The
Atomic Cafe."
95. THALIA—95th St. W. of B'way. 222-3370.
June 14: "The Go-Betweens." "The Hitching" June
15: "The Art of Cat and Mouse." June 16: "Band of
Outlaws." "Masculin/Feminin." June 17: "Hell's
Island." "The Window." "While the City Sleeps."
June 18-19: "Sweet William." "Alisa." June 20:
"Cubik in the Sky." "Bronze Venus."
97. OLYMPIA—B'way nr. 107th St. 865-8128. #1
—"Cenar The Barbarian." "An American
Werewolf in Looedo." #2—"Hanky Panky."
"Absence of Malice." #3—"Forky's." #4—"I Love
You."
98. RKO COLISEUM TWIN—B'way at 181st St.
927-7200. #1—Thru June 17: "Humongous." #2—
"Rocky III."
99. ALPINE—B'way at Dyckman St. 567-3587.
Program unavailable.

Museums, Societies, Etc.

- AMERICAN MUSEUM OF NATURAL
HISTORY—79th St. & Central Park West.
496-0900. Naturalist Theater (IMAX system with
large screen & 6-track sound) Daily from 10:30
to 8:30, adults \$1, children, after museum adm.:
"To Fly" (1976) by Greg MacGillivray & James
Freeman. Fri-Sat. 6 & 7:40 p.m. (spec. \$3.50 adm.
to museum & film). "To Fly." & "Living Planet"
(1972) by Dennis Eastwood.
COLLECTIVE FOR LIVING CINEMA—52 White
St. 925-2111. Adm. \$3. June 18, 8 p.m.:
"Hollywood Film 1979" & "The Life" by
Wolfgang Lehner. June 19, 8 p.m.: "Moonchild"
(1981) by Anne Macgregor. June 20, 8 p.m.:
"Zechmeister" (1981) by Angela Summereder.
FILMS CHARAS—Tennessee Theater, 350 E. 10th
St. 982-0627. Adm. \$1.50. June 18, 8 p.m.:
"Memories of Underdevelopment" (1964) by
Tomás Gutiérrez Alea. & "Che" (1972) by Miguel
Torres.
FRENCH INSTITUTE—22 E. 60th St. 355-6100.
Adm. \$2.50. students & senior citizens \$2.
members free. June 16, 1:30 & 6:30 p.m.: "La
Maman et le poutin" (1973) by Jean Eustache.
HAROLD CLURMAN THEATER—410 W. 42nd
St. 594-2370. Adm. \$6. June 14, 7 & 9 p.m.: "The
Dybbak" by the Jewish State Theater of Poland.
INTERNATIONAL CENTER OF
PHOTOGRAPHY—Fifth Ave. at 94th St.
860-1777. Adm. \$2; students & senior citizens \$1;
Tues. even free Thru July 4. Tue-Fri. 3, 4-6, 5:30
& 7-9 p.m. & Sat-Sun, 1, 2, 4 & 5:30 p.m.:

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MOVIES

"Two" (1970) by Sergeyt Ray, Tue.-Fri., 6:45 p.m.
& Sat. Sun., 3 p.m. "The Autobiography of a
Princess" (1978) by James Ivory.

JAPAN SOCIETY—353 E. 47th St. 838-1155.
Free June 17, 6 p.m. "Hiroshima Nagasaki,
August 1945" (1970) by Erik Barnouw & Paul
Rosen. "Hiroshima Then, Now, and Never"
(1967), "Hiroshima: The People's Legacy" &
"Hiroshima Madonnas" (1970) by the Japan
National Broadcasting Company, & "Survivors of
Hiroshima" (1975) by Robert Voss.

THE LATE SHOW FILM SERIES—45 E. 4th St.
473-1167. Adm. \$4. June 18-19, 10 p.m. & 12
midnight: "Simplicite in Nowhere" (1982) by Joe
Coleman, "Microdrama" (1962) & "Raw Nerve"
(1979) by Marcel Delanda, "Land Without
Bread" (1932) by Luis Buñuel, & "Masque of the
Red Death" (1971) by Pavon Stelzer.

MUSEUM OF BROADCASTING—1 East 58th
St. 752-7654. Free with museum adm. Thurs July 10:
"Bob and Ray" Retrospective.

MUSEUM OF MODERN ART—West Wing, 18
W. 54th St. 708-9500. Free with museum adm.
Thurs June 29: Video by Chicago artists.

NEW COMMUNITY CINEMA—425 Park Ave.,
Huntington, N.Y. 516-627-619. Adm. \$3.50.
members \$2. senior citizens & children \$1.90. June
14, 8 & 9:45 p.m. "Dr. Strangelove" (1964) by
Stanley Kubrick, with Peter Sellers. June 15, 7:30
p.m. "The Trial of the Catonsville Nine" (1972) by
Gordon Davidson, with a discussion by Father
Daniel Berrigan. June 16, 8 p.m. "The Lion in
Winter" (1968) by Anthony Harvey, with
Katharine Hepburn & Peter O'Toole. June 17, 7:30
p.m. "You Only Live Once" (1973) by Fritz Lang,
8 & 9 p.m. "Wipe Out" (1979) by John Huston,
with Brad Douglis. June 18, 8 & 10:15 p.m.:
"Shogun de Beavertown" (1980) by Jesse Dayton &
Malke Ribowsky. June 19, 8 & 10:30 p.m.: "The
Days of the Locust" (1975) by John Schlesinger,
with David Suchet and Eileen Blais. June 20, 7
p.m. "The Gold Rush" (1923) by Charlie Chaplin,
8:45 p.m. "City Lights" (1931) by Chaplin.

NEW YORK PUBLIC LIBRARY—Dennett
Library, 20 W. 55th St. 930-0800. Free June 13,
12 noon: "Pygmalion" (1938) by Anthony Asquith,
& "Fanny and the Cat" (1971) by Elia Kazan.
2:30 p.m.: "I, the Singing Nightingale and Mrs.
Pupilo's Beard" by Bruce Davidson, "Virginia
Woolf: The Moment of the Whale," "G. Bernard Shaw,"
& "Beatrice Potter: A Private World."

NEW YORK UNIVERSITY—Schimmel
Auditorium, Tisch Hall, 40 W. 4th St.
925-6685. Adm. \$3. Asian American International
Film Festival, June 18, 7 p.m.: "Regret for the
Past" (1980) by Shui Hui, "Bittersweet Survival"
(1981) by Christine Choy & I. T. Kait, & "Chiao
Chang: A Dance Journey" (1981) by Lena Ph.
Johel. June 19, 7 p.m.: "Behn From Silence:
China's Revolutionary Writers" (1981) by
Chang Woe Shih, & "Akmal" (1979) by Amol
Parker.

THE PUBLIC THEATER—425 Lafayette St.
598-7717. Adm. \$4. students & senior citizens \$3.
Tue.-Sun., 5, 6:40, 8:20 & 10:20 p.m.: "Eight
Minutes to Midnight: A Portrait of Dr. Heide
Calderon" (1981) by Barry Benaym, & "No Place
to Hide" (1982) by Tom Johnson & Lance Bird.
Sat. Sun., 2 p.m. (free): "The Millionaire"
(1981) by Jorge Bodansky & Wolf Gauder.

THE QUEENS MUSEUM—N.Y.C. Bldg.,
Flushing Meadows/Corona Park. 592-5555.
Free with museum adm. Thurs June 22: Cosmos
Travels: Found Footage Film. Thu.-Sat., 2:30 p.m.:
"America Is Waiting" (1981) by Bruce Connor,
"Runaway" (1970) by Stanislav Lebedev, "Myth in
the Electric Age" (1981) by Alvaro Beltrán, &
"Admission to Moscow" (1979) by Jim Henson. Sat.
2:30 p.m. & Sun., 1 p.m. "Ody" (1973) & "Cornell
'65" (1976) by Larry Jordan, "Rose Hobart"
(1936) by Joseph Cornell, & "Flashy Dancer"
(1973) by John Knecht.

SLOANE ROUSE YEMM—356 W. 34th St.
780-5050. Suggested 60c. June 15, 9 p.m.:
"The Public Enemy" (1931) by William Wellman,
with James Cagney & Jean Harlow.

WHITNEY MUSEUM—Madison Ave. at 79th St.
388-9001. Free with museum adm. Thurs June 27:
by Nam June Paik.

YUGOSLAV PRESS AND CULTURAL CENTER
—767 Third Ave., at 48th St. 538-2355. Free.
June 15, 6 p.m. "The Red House" (1981) by Stok
Popov in Macedonian, no subtitles.

Bronx

100. ALLERTON—Allerton Ave. at ex. Cropper,
547-5444. #1—E.T., the Extra-Terrestrial. #2—
Thru June 17: "Hanky Panky" #3—Thru June 17:
"Cosan the Barbarian."

102. CAPRI—E. Fordham Rd. at ex. Jerome Ave.
367-0888. #1—E.T., the Extra-Terrestrial.

103. CIRCLE—Westchester Ave. at E. 177th St.
663-2100. #1—"Poltergeist." #2—"E.T., the
Extra-Terrestrial."

104. CITY—2081 Barkow Ave. in Co-op City,
379-4998. "Star Trek II: The Wrath of Khan." #2
—"Rocky III."

105. DALLAS—231st St. at E'way. 884-5300.
"Poltergeist."

109. INTERBORO—E. Tremont Ave. at
Bruckman Blvd. 792-2100. #1 & #3—"E.T. the
Extra-Terrestrial." #2—"Poltergeist." #4—"The
Secret Policeman's Other Ball."

#1. LEOPOLDO AMERICAN—East Ave. at
Metropolitan. 628-3322. #1—"Star Trek II: The
Wrath of Khan." #2—"Humongous."

113. LOEWS RIVERDALE—W. 259th St. at
Riverdale Ave. 884-2250. "Rocky III."

114. PALACE—Unionport Rd. at E. Tremont Ave.
829-3900. #1—"Rocky III." #2—Thru June 17:
"Hanky Panky." Reg. June 16: "Anna."

116. WHITESTONE BRIDGE DRIVE-IN—
Bruckner Blvd. at Hutchinson River Pkwy.
828-3330. Blue—"Star Trek II: The Wrath of
Khan." Airplane! Red—"Rocky III." Caveman."

Brooklyn

201. BAY RIDGE-FORTHWAY—Fl. Hamilton
Pkwy., at 89th St. 238-4200. #1—"E.T. the
Extra-Terrestrial." #2—"Rocky III." #3—
"Poltergeist." #5—Thru June 17, "Rocky." Reg.
June 16: "Anna."

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave.
at 69th St. 748-4200. #1—"Humongous." #2—
"Grease 2."

203. BENSONHURST—Benson—84th St. at
20th St. 372-1617. "Poltergeist." #2—Thru
June 17: "Voyage Home." Reg. June 16 (Sat.):
"Rocky."

204. BENSONHURST-HIGHWAY—Kings Hwy.
at W. 7th St. 335-1050. Thru June 17: "The
Secret Policeman's Other Ball."

205. BENSONHURST-LOEWS ORIENTAL—
66th St. at 16th Ave. 236-5001. #1—"Star Trek
II: The Wrath of Khan." #2—"Hanky Panky."

206. BENSONHURST-MARBORO—Bay Pkwy.
at 69th St. 232-4000. #1 & #3—"E.T., the
Extra-Terrestrial." #2 & #4—"Rocky III."

208. BOROUGH PARK-WALKER—16th Ave. at
64th St. 232-4500. Thru June 17: "Kill Squad."

210. BROOKLYN BEACH-OCEANA—Brighton
Beach Ave. at Coney Island Ave. 743-4333. #1
—"Poltergeist." #2—"E.T. the Extra-Terrestrial."
#3—"Humongous." #4—"Rocky III."

211. BROOKLYN HEIGHTS-CINEMA—Henry
St. at Orange. 598-7070. #1—"Rocky III." #2—
Thru June 17: "Lady Chatterley's Lover." Reg. June
16: "Feyla."

212. CANABIE-TRIPLE-A—L & E. at 93rd
St. 251-0700. #1—"Grease 2." #2—"E.T. the
Extra-Terrestrial."

213. COBBLE HILL-CINEMA—Court St. at
Butler. 596-9113. "Grease 2."

221. FLATBUSH-NORSTRAND—Norstrand Ave.
at Kings Hwy. 582-6112. "E.T. the
Extra-Terrestrial."

223. FLATLANDS-BROOK—Flatlands Ave. at
Flatbush Ave. 258-2034. "Poltergeist."

224. FLATLANDS-KINGS PLAZA NORTH—
Flatbush Ave. at Ave. U. 253-1110. "Rocky III."

225. FLATLANDS-LOEWS GEORGETOWN—
Ralph Ave. at Ave. K. 763-3000. #1—"Star Trek
II: The Wrath of Khan." #2—"Hanky Panky."

228. GREENPOINT-CHOPIN—Manhattan Ave.
at Greenpoint Ave. 389-1100. Thru June 17:
"Humongous." The Night the Lights Went Out
in Georgia. Reg. June 18: "Fighting Back."

251. MIDWOOD-AVENUE U—A E. 18th St.
336-1234. "Star Trek II: The Wrath of Khan."

252. MIDWOOD-COLLEGE—Flatbush Ave. at
Ave. H. 850-1384. "Humongous."

233. MIDWOOD-KENT—Coney Island Ave. at
Ave. H. 434-8422. "Victor/Victoria."

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MOVIES

518. FRANKLIN SQUARE-FRANKLIN-
775-3257. #1-"Visiting Hours." #2-3-Thru June 17: "Victor/Victoria."
519. GARDEN CITY-ROOSEVELT FIELD-
741-4007. #1-"Star Trek II: The Wrath of Khan." #2-3-Thru June 17: "The Secret Policemen's Other Ball." Beg. June 16: "Firefox."
521. GARDEN CITY PARK-PARK EAST-
741-4084 "Hanky Panky."
523. GREAT NECK-SOUIRE-466-2020. "Rocky III."
524. HEWLETT-HEWLETT-791-5768 Thru June 15: "Quest for Fire." Beg. June 16: "Beds." #2-3-Thru June 17: "The Secret Policemen's Other Ball." Beg. June 16: "Firefox."
526. HICKSVILLE-HICKSVILLE-931-0749
#1-Thru June 17: "Victor/Victoria." Beg. June 16: "Assault With a Deadly Weapon." #2-3-"Dead Men Don't Wear Plaid."
527. HICKSVILLE-PLAINVIEW-935-6100. "Poltergeist."
528. HICKSVILLE-TWIN NORTH-433-2400. "E.T., the Extra-Terrestrial." SOUTH-"E.T., the Extra-Terrestrial."
529. LAWRENCE-LAWRENCE-371-0203. #1-"Porky's." #2-"Grease 2." #3-"Star Trek II: The Wrath of Khan."
530. LEVITTOWN-LEVITTOWN-731-0816. "Porky's." "The Wanderers."
531. LEVITTOWN-LOEWS NARBAU-
731-5400. #1-"Annie." #2-"Star Trek II: The Wrath of Khan." #3-"Hanky Panky." #4-"Grease 2."
532. LONG BEACH-LIDO-432-0056. "Porky's."
533. LYNNBROOK-LYNNBROOK-993-1033. #1-"Rocky III." #2 & #3-"E.T., the Extra-Terrestrial." #4-"Dead Men Don't Wear Plaid."
534. LYNNBROOK-STUDIO ONE-599-5151. Thru June 17: "Victor/Victoria." Beg. June 18: "Das Boot."
535. MALVERNE-TWIN-599-6966. #1-"Grease 2." #2-"Victor/Victoria."
536. MANHASSET-CINEMA-627-1300. "Diva." #1-"E.T., the Extra-Terrestrial." #2-Thru June 17: "E.T., the Extra-Terrestrial." Beg. June 16: "Firefox." #3-"Dead Men Don't Wear Plaid."
540. MASSAPEQUA-PEQUA-799-6464 "Rocky III."
541. MASSAPEQUA-SUNRISE DRIVE-IN-
795-2344. #1-"Dead Men Don't Wear Plaid." #2 & #3-"Star Trek II: The Wrath of Khan." #3-"Porky's." #4-Thru June 17: "Visiting Hours." Beg. June 18: "Annie." #5-Thru June 17: "Hanky Panky." Beg. June 18: "Assault With a Deadly Weapon." #7-Thru June 17: "The Secret Policemen's Other Ball." Beg. June 16: "Annie."
542. MERRICK-GARLES-546-0734 Thru June 17: "Victor/Victoria." Beg. June 16 (cont.): "Deathtrap."
543. MERRICK-MALL-623-4424. "Rocky III."
544. MERRICK-MERRICK-623-1522. "Hanky Panky."
546. NEW HYDE PARK-ALAN-354-4336. "Poltergeist."
546. NEW HYDE PARK-HERRICKS-
747-0555. "Grease 2."
547. OCEANSIDE-OCEANSIDE-536-7565. #1-Thru June 17: "Partners." #2-3-Thru June 17: "Victor/Victoria."
548. OLD BETHPAGE-CINE CAPRI-752-1610. "Porky's."
549. OYSTER BAY-MOVIES-922-0333. #1-"Porky's." #2-"Humongous."
550. PLAINVIEW-MORTON VILLAGE-
938-3333 Thru June 15: "Quest for Fire." Beg. June 16: "Beds."
551. PLAINVIEW-OLD COUNTRY-931-4242. #1-Thru June 17: "Hanky Panky." #2-"Grease 2."
552. PLAINVIEW-TWIN-931-1333. #1-"Visiting Hours." #2-"Humongous."
554. PORT WASHINGTON-MOVIES-
767-9600. #1-"Poltergeist." #2-"Porky's." #3-Thru June 17: "Victor/Victoria." Beg. June 18 (week): "The Secret Policemen's Other Ball."
555. PORT WASHINGTON-SANDS POINT-
663-5074. "Humongous."
557. ROCKVILLE CENTRE-FANTASY-
764-8000. "Humongous."
558. ROCKVILLE CENTRE-TWIN-678-3121. #1-"Porky's." #2-"Visiting Hours."

559. ROSLYN-ROSLYN-621-8466. #1-Thru June 17: "Hanky Panky." Beg. June 18: "Annie." #2-3-Thru June 17: "Das Boot." Beg. June 18: "Annie."
561. SYOSSET-SYOSSET-921-5610. "Rocky III."
562. SYOSSET-UA CINEMA 150-364-0700. Thru June 17: "The Secret Policemen's Other Ball." Beg. June 18: "Firefox."
564. VALLEY STREAM-GREEN ACRES-
561-2100. "Poltergeist." #3-"Rocky III."
567. VALLEY STREAM-SUNRISE-625-5700. #1-"Visiting Hours." #2-"Annie." #3-"Conan the Barbarian." #4-"Star Trek II: The Wrath of Khan." #5-"E.T., the Extra-Terrestrial." #6-"Hanky Panky." #7-"Humongous." #8-"Rocky III." #9-"Grease 2."
566. VALLEY STREAM-VALLEY STREAM-
825-8371. Program unavailable.
570. WANTAGH-CINEMA WANTAGH-
321-7754. #1 & #2-"Poltergeist."
571. WANTAGH-WANTAGH-781-6969. "E.T., the Extra-Terrestrial."
573. WESTBURY-DRIVE-IN-334-3400. #1-"E.T., the Extra-Terrestrial." #2-"Star Trek II: The Wrath of Khan." #3-"Rocky III."
574. WESTBURY-WESTBURY-333-1911. #1-Thru June 17: "Victor/Victoria." #2-3-Thru June 17: "Cheroots of Fire."
575. WOODMERE-FIVE TOWNS-374-2223. Thru June 17: "Humongous." Beg. June 18: "Assault With a Deadly Weapon."

Suffolk County
600. AMITYVILLE-AMITYVILLE-264-7789. #1-"Grease 2." #2-"Poltergeist."
601. BABYLON-BABYLON-669-3399. "E.T., the Extra-Terrestrial."
602. BABYLON-SOUTH BAY-567-7676. #1-"Star Trek II: The Wrath of Khan." #2-"Poltergeist." #3-Test: "Dead Men Don't Wear Plaid."
603. BABYLON-TWIN-669-0700. #1-"Visiting Hours." #2-"Hanky Panky."
604. BAY SHORE-BAY SHORE-665-0200. "The Secret Policemen's Other Ball."
605. BAY SHORE-CINEMA-665-1722. "Rocky III."
606. BAY SHORE-SUNRISE DRIVE-IN-
665-1111. #1-"Star Trek II: The Wrath of Khan." "The Hunter." #2-"E.T., the Extra-Terrestrial." "The Pursuit of D.B. Cooper."
607. BAY SHORE-INCORE-655-9834 Thru June 17: "Victor/Victoria." Beg. June 18: "Fighting Back."
608. BAY SHORE-LOEWS SOUTH SHORE MALL-666-4000. #1-"Humongous." #2-"Grease 2."
609. BRENTWOOD-BRENTWOOD-273-3900. "Porky's."
612. CENTER MORICHES-CENTER-
678-2100 Thru June 17: "Victor/Victoria." #2-3-Thru June 17: "Partners." #4-Thru June 17: "Partners." #5-6-Thru June 17: "Partners." #7-8-Thru June 17: "Partners." #9-10-Thru June 17: "Partners." #11-12-Thru June 17: "Partners." #13-14-Thru June 17: "Partners." #15-16-Thru June 17: "Partners." #17-18-Thru June 17: "Partners." #19-20-Thru June 17: "Partners." #21-22-Thru June 17: "Partners." #23-24-Thru June 17: "Partners." #25-26-Thru June 17: "Partners." #27-28-Thru June 17: "Partners." #29-30-Thru June 17: "Partners." #31-32-Thru June 17: "Partners." #33-34-Thru June 17: "Partners." #35-36-Thru June 17: "Partners." #37-38-Thru June 17: "Partners." #39-40-Thru June 17: "Partners." #41-42-Thru June 17: "Partners." #43-44-Thru June 17: "Partners." #45-46-Thru June 17: "Partners." #47-48-Thru June 17: "Partners." #49-50-Thru June 17: "Partners." #51-52-Thru June 17: "Partners." #53-54-Thru June 17: "Partners." #55-56-Thru June 17: "Partners." #57-58-Thru June 17: "Partners." #59-60-Thru 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MOVIES

Rockland County

741. NANUET-MALL-823-8338. Program unavailable.
742. NANUET-ROUTE 38-823-3355. "E.T. the Extra-Terrestrial."
743. NANUET-THE MOVIES-823-0211. #1-"Poltergeist." #2-"Visiting Hours." #3-"Porky's." #4-"Hanky Panky." #5-"Rocky III."
744. NEW CITY-TOWN-834-5100. #1-"Star Trek II: The Wrath of Khan." #2-"Poltergeist."
745. NEW CITY-UA CINEMA 304-834-8200. #1-Thru June 17: "The Secret Policemen's Other Ball." #2-June 18: "Firefox." #3-"Dead Men Don't Wear Plaid."
746. NYACK-CINEMA EAST-358-5831. "On Golden Pond."
747. NYACK-DRIVE-IN-358-1844. Thru June 17: "Humongous." "Escape From New York." Beg. June 18: "Grease 2." "Airplane."
748. ORANGETOWN-ORANGETOWN-359-8030. "Rocky III."
750. ORANGETOWN-303 DRIVE-IN-359-2021. "Star Trek II: The Wrath of Khan."
751. PEARL RIVER-CENTRAL-735-2530. "Star Trek II: The Wrath of Khan."
752. PEARL RIVER-PEARL RIVER-735-6500. "Dead Men Don't Wear Plaid."
754. SPRING VALLEY-CINEMA 45-352-1445. "Grease 2."
755. STONY POINT-9 W CINEMA-942-0303. Program unavailable.
758. SUFFERN-LAFAYETTE-357-6030.
759. WEST HAVENSTRAW-PLAZA-947-2220. "Visiting Hours."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT-BEVERLY-388-0818. "Rocky III."
771. BRIDGEPORT-HIWAY-378-0014. #1-"Poltergeist." #2-"Grease 2."
772. BRIDGEPORT-MERRITT-372-3013. #1-"Humongous." #2-"Star Trek II: The Wrath of Khan." #3-"Visiting Hours." #4-"Hanky Panky." #5-"Rocky III." #6-"Grease 2." #7-"Dead Men Don't Wear Plaid." #8-"E.T. the Extra-Terrestrial." #9-Thru June 17: "Dead Men Don't Wear Plaid." #10-Thru June 17: "Poltergeist." Beg. June 18: "Anne." #2-"Poltergeist."
773. DANBURY-PALACE-748-7498. #1-Thru June 17: "Grease 2." Beg. June 18: "Firefox." #2-Thru June 17: "Humongous." #3-Thru June 17: "Porky's." Beg. June 18: "Grease 2."
774. DARIEN-PLAYHOUSE-855-0100. "E.T. the Extra-Terrestrial."
775. FAIRFIELD-COMMUNITY-255-8555. #1-"E.T. the Extra-Terrestrial." #2-Thru June 17: "Porky's." Beg. June 18 (text): "Firefox."
780. FAIRFIELD-COUNTY-334-1411. "Grease 2."
781. GREENWICH-CINEMA-889-8030. "E.T. the Extra-Terrestrial."
782. GREENWICH-PLAZA-889-4030. #1-"Poltergeist." #2-Thru June 17: "Hanky Panky." Beg. June 18: "Author Author." #3-Thru June 17: "Porky's."
783. NEW CANAAN-PLAYHOUSE-966-0600. "Rocky III."
784. NORWALK-CINEMA-838-4904. #1-"Grease 2." #2-"Poltergeist."
785. NORWALK-NORWALK-888-3010. "Humongous."
787. RIDGEFIELD-CINEMA-438-3338. Program unavailable.
788. SOUTH NORWALK-SONO-886-9202. Thru June 15: "The Story of O." #16: "Star Trek II: The Wrath of Khan." "Everything You Always Wanted to Know About Sex But Were Afraid to Ask." June 19-20: "Anne Hall." "Manhattan."

789. SPRINGDALE-STATE-325-0250. Thru June 17: "Charlies of Fire." Beg. June 18: "Victor/Victoria."
790. STAMFORD-AVON-324-9205. #1-"Rocky III." #2-Thru June 17: "Humongous."
791. STAMFORD-CINEMA-324-3100. #1-"Star Trek II: The Wrath of Khan." #2-Thru June 17: "Grease 2." Beg. June 18: "Firefox." #3-Thru June 17: "Visiting Hours." Beg. June 18: "Grease 2."
792. STAMFORD-RIDGEWAY-323-9000
793. TRUMBULL-TRANS-LUX-374-0482. #1-Thru June 17: "Rocky III." #2-"Anne." #3-"Poltergeist." #4-Thru June 17: "Hanky Panky." Beg. June 18: "Rocky III."
795. WESTPORT-FINE ARTS 1-227-3324. "Victor/Victoria." FINE ARTS 3-227-3324. "Rocky III." FINE ARTS 3-227-9819. "E.T. the Extra-Terrestrial." FINE ARTS 4-226-5888. "Hanky Panky."
798. WESTPORT-POST-227-0600. "Star Trek II: The Wrath of Khan."
798. WILTON-CINEMA-782-5876. Thru June 17: "Dead Men Don't Wear Plaid." Beg. June 18 (text): "Anne."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN-997-8873. #1-"Hanky Panky." #2-"Grease 2." #3-"Porky's."
802. HARRISON-WARREN-452-8550. #1-Thru June 17: "Humongous." Beg. June 18: "Firefox." #2-Thru June 17: "Partners." Beg. June 18: "Humongous."
803. HOBOKEN-CINEMA-853-2202. Program unavailable.
804. JERSEY CITY-HUDSON PLAZA-433-1100. #1-"Porky's." #2-"Poltergeist."
805. JERSEY CITY-LOEWS-853-4600. #1-"Grease 2." #2-"Star Trek II: The Wrath of Khan." #3-"Visiting Hours."
806. JERSEY CITY-STATE-853-5200. #1-"Rocky III." #2-Thru June 17: "Dawn of the Dead." "Mother's Day." Beg. June 18: "Firefox." #3-Thru June 17: "Humongous." Beg. June 18: "Assault With a Deadly Weapon."
807. SECAUCUS-LOEWS HARMON COVE-888-1000. #1-"Poltergeist." #2-"Star Trek II: The Wrath of Khan." #3-"Rocky III." #4-"Hanky Panky."
809. WEST NEW YORK-MAYFAIR-885-2010. "Porky's."

Essex County

810. BLOOMFIELD-CENTER-748-7900. "Grease 2."
811. BLOOMFIELD-ROYAL-748-3555. #1-"Star Trek II: The Wrath of Khan." #2-"Humongous."
813. CEDAR GROVE-CINEMA 23-239-1482. "The Secret Policemen's Other Ball."
817. LIVINGSTON-COLONY-992-0800. Thru June 17: "Victor/Victoria." Beg. June 18: "You Could See What I Hear."
818. MAPLEWOOD-MAPLEWOOD-783-3100. "Victor/Victoria."
819. MILLBURN-MILLBURN-378-0800. #1-"E.T. the Extra-Terrestrial." #2-"Rocky III." #3-"Monty Python and the Holy Grail." #4-"E.T. the Extra-Terrestrial."
821. MONTCLAIR-CLARIDGE-748-5564. "E.T. the Extra-Terrestrial."
822. MONTCLAIR-WEILMONT-783-9500. "Poltergeist."
823. NEWARK-DRIVE-IN-344-2800. Blue-"Star Trek II: The Wrath of Khan." "Airplane." Red-"Rocky III." "Grease."
825. NUTLEY-FRANKLIN-887-1777. #1-"Poltergeist." #2-"Porky's." #3-"Hanky Panky." #4-1455. "Rocky III."
827. UPPER MONTCLAIR-BELLEVUE-744-1455. "Rocky III."
828. VERONA-VERONA-239-0880. "Dead Men Don't Wear Plaid."
829. WEST ORANGE-ESSEX GREEN-731-7755. #1-Thru June 17: "Star Trek II: The Wrath of Khan." Beg. June 18: "Anne." #2-Thru June 17: "Porky's." Beg. June 18: "Star Trek II: The Wrath of Khan." #3-Thru June 17: "Visiting Hours." Beg. June 18: "Author Author."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- | | |
|------------|---|
| G: | General Audiences. All ages admitted. |
| PG: | Parental Guidance Suggested. Some material may not be suitable for children. |
| R: | Restricted. Under 17 requires accompanying parent or adult guardian. |
| X: | No one under 17 admitted. |

New Films

- * New films recommended by New York's critic.

MNIE—(Zhu, 89, "2") Gallings together all the "elements." Hay Starky forgot to put any feelings in his mammoth production. What is Anns! no! a sub-Delectables miffster about an abandoned little girl? The red-haired, freckled lambkin chooses to play Anns, appears to have been directed to be happy and tough, so you don't feel a thing. The British creche refuses Aphie Phillips' stagey unapologetic dance routines. Like the moving parts of a big machine—they don't express the characters' emotions either. Director John Hutton, who is far removed from the emotional world of children, seems somewhat close to the original. He's a bit harsh, like the character of Mrs. Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes marionette-like. She doesn't really think, she knows, she has a head and a hully-guy body, makes a wonderful Oliver Warbucks—she shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. 84.

709. 719. 732. 776. 793. 793. 798. 828. 827. 827.

★ **ATLANTIC CITY** (1hr. 45m., '81) **Shot in 1978**, the movie catches Atlantic City at its moment of crucifixion—"rebirth" (i.e., its transformation from tattered old city to sparkling young boogie. Meanwhile the losers and dreamers who washed up on the shores of the old Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Bar Lancaster), an elderly party criminal; the sublime Grace (Kate Reid); and the handsome, hit-and-run driver who is the father of a Big Gable look-alike (and comes and goes, and hardly settles young Sally Gussman, Sandra's a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavaliere in white suits, Lancaster looks at the beach like a man who has seen the movie's conceals almost seem like poetry. R. 88

ATOMIC CAFE, The (1hr 27m, '82) Atomically entertaining but finally alarming collage of early U.S.-government and "educational" propaganda about nuclear war. As the business leaders sing "Atomic Power," we see the typical lurid, lurid film, 1980 interviews with congressmen calling for ouster war against North Korea. Most of the material is pathetic, albeit appalling. The Atomic Cafe is a collage of propaganda, including an emerging anti-nuke movement, but it does little but make us grim at our own helplessness, and we need more. The filmmakers—Piero Rafferty, Kevin Kael, and others—use a variety of techniques, including documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first and then introduce a third, or they may start with a piece of propaganda or listening to. After a while, the deepened gruesome begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. B. B.

AUTHOR! AUTHOR!—(1hr. 47m., '82) A New York playwright's wife walks out on him, leaving him to care for their five children. With Al Pacino, Dyan Cannon, Tuesday Weld, Bob Dishy and Alan King. Dr. Arthur Hiller. 32, 60, 825, 730, 775, 782, 829

*** CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the

33-year-old Hong Kong-born immigrant who has been a member of the Chinese American League since 1965. He says he was born in Hong Kong to a family of 10 children. He says he was born in Hong Kong to a family of 10 children. He says he was born in Hong Kong to a family of 10 children.

CHARIOTS OF FIRE—(Zhu, 3m, '81) An exciting young theater actor from Jerusalem, Abrahams, a wealthy Jewish boy who becomes a star runner at Gaisus College, Cambridge, and Ian Charleson as the other team captain. The two men, driven in different ways, lead England to gold medals and glory to the 1924 Olympics at Paris. The handsome, beautifully costumed production is a triumph of the imagination. Ian Charleson, a nuclear, is the epitome of "Masterpiece Theatre." His making is "cautious," distinguished, and highly professional. He is a superb actor, a superbly modest and brave, an England essentially good. He is too simple in his moral and dramatic theme. With Alice Krige as a plump beauty with ruby lips—an actress who is a superb actress, a superb actress, a superb professional performer who Abrahams hovers in defiance of the gentleman-amateur's code of Cambridge. Beautifully bearded color photography by Peter B. McLean. PG-13, 45, 69, 236, 574, 724, 735, 789, 858, 888.

CHOSEN THE—(The 48m.) So Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clavers, learned Jewish boys, sons of immigrants, are introduced to each other by their father (Mikhail), a shrewd, gaunt streetwise lad, in the company of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, thin, earnest, is a rabbi's son who has been raised in silence by his awesome father, the white-bearded patriarch Isach Saunders (Mikhail). He is a Jew without a religion. His friend, Mordecai Bialystok (John Cazale), is a Jew without a father. Between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave asceticism of the Hasidic milieu, the film explores the complex relationship between the "wrong" books (*Ford instead of the Talmud*) is a major scandal. Adapting Chaim Potok's novel, director Menahem Golan hit the right notes of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious study of religious faith with respect for its subject and its audience. PG-7.

CONAN THE BARBARIAN (2hrs, 9/82) John Milnes, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorous, heavy-sapped pastiche. Wagner, Nietzsche, Kurosawa, Eisenstein, and about an inch of Freud are the only influences that can be granted and sweet and grist ambrosia in the void. Set in the mythical Hyborian Age, it shifts from brutal "realism" to crudely oracular pomp to uppity fantasy to Christian and phallic symbolism, and the narrative is so convoluted only the only way to follow it is to guess the author's involved Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a feather. Conan is a noble, a warrior, a hero, a whole. With James Earl Jones as an evil cult leader, and Randolph Berquin (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milnes's) as Schwarzenegger's sidekicks Oliver Stone would nod on the set. **B** Conan #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 78

★ **DAS BOOT**—(2hrs. 30m., '82) In German. Eng. subtitles. Life in the biggy hull of a German U-boat in World War II. This technically astonishing German-made production is harrow in a number way—least and the expectation of death hangs over everything, and the film's publication is a reminder to survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whups through the narrow compartments, and you see hanks hanging, gas seeped out on the floor, and you sense the stink of fear and filth. It's a thrillingly physical movie. With Jürgen

Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 18, 92, 504, 534, 558, 858, 853

DEAD MEN DON'T WEAR FLAID (R, 29m, \$2) Karl Reiner's spoof is an editing miracle but a conceptual dud. Steve Martin, working out of a shadowy office with a fedora pulled over his head, is a fortune teller who predicts the deaths of his clients. In a Humphrey Bogart on the phone, least strange, Bette Davis, makes coffee for Bill Lancaster, then Liza Turner to bed, and so on. The material from such films as *The Big Sleep*, *Double Indemnity*, *The Killers*, and *High Noon* is so delicately and comically handled that the result is a farce. The script is a convoluted story written with clunky hard-boiled dialogue (parboiled, perhaps) and photographed by Michael Chapman in lushness, dark, period style. The amount of script to pull me as amusing to people who like the original film is small. The spoofed story has so little life of its own that one quickly grows angry seeing the classics of the past spoofed as part for some vengeant jokes. With outrageous Razzie Award PG-13 14, 41, 70, 78, 84, 224, 304, 307, 418, 435, 437, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

DINER (1950s, '82) A beautifully achieved first-film autobiography by comedy writer Barry Levinso. It's Baltimore in 1959, and a mixed group of Jewish and Italian-American teenagers are hanging out Friday nights comparing oodles on girls, listening up French fries at their favorite diner, and teasing around town on some sort of stupid but exhilarating dare. And when the director and his friends is a delicately balanced mix of humor and wistful appreciation. Half intimate, half middle-aged, the man asist in that peculiar existential vacuum most typical of the films. They are devoted to their friends and to each other, and to the girls and they keep women, whom they fear and don't understand, out on the edges. Levinso has caught the low-brow Jewish schlemielism of the films—the fabulous tales of oodles and oodles of girls and oodles over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Spacey, Robert Downey Jr., Anthony Quinn, and, in the Daily, Paul Reiser and Daniel Sarto. R, 90, 60

DIVA (2-hr, 3m, '82) in French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix, who has been making a name for himself as a composer as well as a director. It's about a dreamy, love-struck Parisian postman (Freddic Andrau) who falls in love with an American black opera singer (Whoopi Goldberg) who is being pursued by a sinister (Walter Matthau) who is a pimp. The postman's actions are illegal (stealing one of the director's cars); he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason to think that he's the only one who knows the truth. Writer Delacorte with screenwriter Jan Van Hamm, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The pictures are beautiful, the music is great, the acting is slick and intentionally cheap junk movie malodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is mannequined by thugs, the pimp is a caricature of a pimp, the cops are a Zen lairy godfather, cooler than Bogart, who shows up in his classic white Citroën or Renault of danger. Silly? Only if you're indifferent to visual design and the music. **B** 83, 53, 53, 73, 678

DON'S PARTY—(1hr. 30m., '77) An Australian comedy about eleven people who get together for an election night party and dissolve their lacades with each round of drinks. With John Hargreaves, Jeanie Drynan and Graham Kennedy. Dir. Bruce Beresford. 57

E.T. THE EXTRA-TERRESTRIAL (1hr. 55m. \$2.75) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-horned creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), is a sensitive, intelligent child (Robert Macauley), and his gravely beautiful sister, Gertie (Drew Barrymore) secretly craves for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Matheson from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment details of the physical behavior of the creature, and the last half of the picture is a masterpiece of emotional

THEATER

KEY TO ABBREVIATIONS

- AE American Express
CB Carte Blanche
DC Diners Club
MC MasterCard
V Visa

CHGT Chargeit. Telephone charge to major credit cards.

New York City: (212) 944-9300
New Jersey: (201) 332-6360
Long Island: (516) 354-2727
Westchester: (914) 423-2030
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- Running more than a year.
- Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE. For 8-way and Old 8-way shows, at Times Square Theater, 8-way at 47th St. (354-5900) & Lower Manhattan Theater, 100 William St. (344-3340).

Broadway

Previews and Openings

Monday, June 14

PLAY ME A COUNTRY SONG—Gary Gordon Murray and Jay Huguley in a new musical and western musical which takes place at a Colorado truck stop. Book by Jay Broad; music & lyrics by John Briggs and Harry Manfredini; choreographed by Margie Sappington; directed by Milton Kates. Preview prior to a 6/24 opening. Preview prices \$14-19. After opening Mon.-Sat. 8 Sat. at \$20-29. Wed. at 2, \$17-23. Virginia Kennedy the ANTA Theater, 245 W. 52nd (246-5270). 2 hrs., 10 min. All major credit cards.

Friday, June 18

CLEAVAGE—A musical about marriage and relationships, with book, music, and lyrics by Buddy and David Sheffield, directed by Rita Sheffield. Nine songs/dances/actos, accompanied by a 4-man band, perform the work. Title refers to a biblical verse. Preview start 6/18 prior to a 6/23 opening. Mon.-Sat. 8, \$23-25. Wed. & Sat. at \$20-23. Playhouse Theater, 359 W. 48th (480-9237). 2 hrs., 10 min. All major credit cards.

New Playings

ACTORS OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thurs. at 8, \$19-22.50. Fri. & Sat. at \$22.50-28.50. Wed. at 2, \$19-22.50. Sat. at 2, \$21.50-27.50. Music Box, 239 W. 45th St. (246-46-66). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Susanne Loderer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary showmanship and showmanship, and John Barry's scenery, costumes and lighting couldn't have got any better. Tues.-Thurs. at 8, \$21-25. Sat. at 2, \$21-23.50. Fri. & Sat. at \$22.50-28.50. Wed. at 2, \$20-30. Broadhurst, 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards.

ANNIE—Given such surefire ingredients as a chorus of orphans, a Christmas tree, and a dog called Sandy — only a child could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic strip. Charles Strouse wrote the score, Allison Smith is now Anne, Marcie Lewis is Miss Hannigan, and Harvey Frenkel is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8 Sun. at 6:45. Sat. & Sun. at 2, \$20-30. Fri. & Sat. at 6:21-31.50. Wed. at 2, \$16-25.50. Gra. 51st St. W. of Bdway (986-5510). All major credit cards. ●●

THE BEST LITTLE WHOREHOUSE IN TEXAS—Welcome Back! Arousing fun-filled musical by Larry L. King, Peirce Mantoux, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carole Ginn as the proprietress. Mon.-Sat. at 8 Sat. at 2, \$20-30. Wed. at 2, \$18-32. Eugene O'Neill Theater, 246 W. 49th (246-0220). 2 hrs., 40 min. Credit cards.

BEYOND THERAPY—John Lithgow and Diana Wiegman in Christopher Durang's comedy about two people who meet through a personal ad in a newspaper; directed by John Madden. Mon.-Thurs. at 8 Sat. at 2, \$16-32.50. Fri. & Sat. at 2, \$20-30. Wed. at 2, \$14-30.20. Brooks Atkinson, 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

BLUES IN THE NIGHT—A musical, conceived and directed by Sheldon Epps, about three women singers (two black and one white) in the 1930s with the action taking place in a sleazy Chicago hotel, starring Leslie Uggams, Debbie Shapiro, and Jean Dusbon. Music and lyrics by Harold Arlen, Althea Hunter, Johnny Mercer, Andy Razaf, Benjie Smith, and Benny Goodman. Tues.-Thurs. at 8, Wed. & Sat. at 2, \$19-32. Fri. & Sat. at 2, \$21-32.4. Rialto, Broadway & 43rd St. (354-5247). 2 hrs., 10 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic 42nd St. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Davis have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's pop-perish score. Tues.-Thurs. at 8, \$23-33. Fri. & Sat. at 8, \$27.50-40. Wed. at 2, \$20-30. Sat. at 2, \$21-32.50. 52nd St. 44th St. (246-5225). 2 hrs., 15 min. Major credit cards. ●●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolves around three sisters. With Mia Dillon, Jane Fonda, and Lili Finckelstein. Tues.-Thurs. at 8, Wed. & Sat. at 2, \$19-32.50. Fri. & Sat. at 2, \$21-32.4. Rialto, Broadway & 43rd St. (354-5247). 2 hrs., 10 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dance. Sharp perfection for the vulgarism, as themes for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, \$25-35. Fri. & Sat. at 8, \$27.50-40. Sat. at 2 Sun. at 3, \$22.50-30. Wed. at 2, \$20-30. Ambassadors, 215 W. 49th (514-6490). 2 hrs., 20 min. Major credit cards. ●●

DEATHTRAP—Isa Levin's play, the longest-running comedy thriller in Broadway history, concerns a somewhat successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMessena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon.-Wed. & Fri. at 8, Sat. at 3, \$15-19. Sat. at 8, \$17-23. Wed. & Sat. at 2, \$12-18. Thurs. 6/27. Biltmore, 261 W. 47th (582-5340). 2 hrs., 15 min. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyler about a group of singers. Tues.-Thurs. at 8, Wed. & Sat. at 2, \$17-30. Fri. & Sat. at 2, \$19-30. Wed. at 2, \$15-25. Imperial, 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Lola Ackerman is the latest lady who simply takes the earth and turns it upside down. With Anthony Warbur musical, directed by Hal Prince with Lloyd Crivello and David Grey. Nancy Opel stars as Evita. Mon.-Thurs. at 8 Sat. at 2, \$23-34. Fri. & Sat. at 8, \$32-50.40. Wed. at 2, \$25-40. Imperial, 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

42ND STREET—Millvott Martin, Jerry Orbach, and the cast of the excellent Tim Rice musical, directed by Lloyd Webber musical, directed by Hal Prince with Anthony Crivello and David Grey. Nancy Opel stars as Evita. Mon.-Thurs. at 8 Sat. at 2, \$23-34. Fri. & Sat. at 8, \$32-50.40. Wed. at 2, \$25-40. Imperial, 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

chael Stewart & Mark Beasly. Music by Harry Warren. Lyrics Al Dubin. Mon.-Thurs. at 8 Sat. at 2, \$20-35. Fri. & Sat. at 2, \$23-34. Wed. at 2, \$15-30. Majestic, 247 W. 44th (246-0730). 2 hrs., 15 min. All major credit cards. ●●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-reviewed downtown musical by Tim Rice and Andrew Lloyd Webber who gave us Evita, Cats, and Jesus Christ Superstar, has come to Broadway. It's based on the Old Testament, directed and choreographed by Terry Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8 Sun. at 3:30. Wed. & Sat. at 2, \$22-30. Fri. & Sat. at 8, \$25-33. Royale, 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—The Lady and Her Music, directed by Arthur Fara. The songs are showbiz church. Every one of them is either a real beauty or a darling little thing. All that matters in the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne? Tues.-Thurs. at 8 Sat. at 2, \$21-32. Fri. & Sat. at 8, \$25-35.30. Thurs. 6/30. On 7/30 only, perf. starts at 7 p.m. Nederlandse Theater, 206 W. 41st (921-8000). 2 hrs., 20 min. ●●

MASTER KARLOL—and the boys—Attila Fara's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lotny Pina, Zeke Moke, and Danny Glover. The plot is simple and devastating without being depressing; and the two black actors are exhilarating, and Mr. Fara directs with the same insight and control which he writes. Tues.-Thurs. at 8 Sat. at 2, \$17-27. Fri. & Sat. at 8, \$19-30. Wed. at 2, \$16-25. Lycium, 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Fleming in the 1941 Helen Jefferson adaptation of Euripides' play, directed by Robert Whinnish. With Paul Spatter, Don McHenry, Peter Brandon, Harriet Harlow, Giulio Paganini, and Louise Douglas. Tues.-Thurs. at 8 Sat. at 2, \$21-32. Fri. & Sat. at 8, \$19-30. Fri. & Sat. at 2, \$22.50-32.50. Wed. at 2, \$18-30.40. Thurs. 6/27. Curt, 138 W. 46th St. (239-6200). 2 hrs., 10 min. ●●

NINE—Raul Julia stars in a musical with book by Arthur Koppe, based on the Fellini film 8 1/2 set in a spa, focusing on a decadent film director caught in a middle crisis, and the two women in his life. Very pleasurable music by Marvin Hamlisch, directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Albers, Tanya Eng, Shelly Borch, Anita Morone, and John Cullum. Mon.-Thurs. at 8, \$32.50-37.50. Fri. & Sat. at 8, \$35-40. Wed. & Sat. at 2, \$25-35. 48th St. Theater, (246-0246). 2 hrs. All major credit cards.

OH! CALIFORNIA!—Long-running musical comedy devoted by Kenneth Tynan, directed by John Fiedler. John Lennon, Leonard Maltin, David Newman, Robert Benton, Don Greenberg, Sam Shepard, Shmima Yellon. Directed by John Fiedler. Tues.-Thurs. at 8 Sat. at 2, \$21-32. Fri. & Sat. at 8, \$25-35.30. Thurs. 6/30. On 7/30 only, perf. starts at 7 p.m. Nederlandse Theater, 206 W. 41st (921-8000). 2 hrs., 20 min. Credit cards. ●●

THE PIRATES OF PENZANCE—Gary Sandy, George Rose, Rose Ballard, Patrick Cadden, and Maureen McGovern in the Gilbert and Sullivan operetta, directed by Wilford Leach. For laughs, heartiness and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and turns up Broadway's best. Tues.-Thurs. at 8 Sat. at 2, \$23-35. Edison, 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ●●

PUMP BOYS AND DINETTIES—A modest, charming, complex, and very successful musical, set on Broadway, by and with Jim Wain, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schmel. Mon.-Sat. at 8, Wed. & Sat. at 2, \$18-30. Thurs. 6/30. On 7/30 only, perf. starts at 7 p.m. Nederlandse Theater, 206 W. 41st (921-8000). 2 hrs., 20 min. Credit cards.

SOPHISTICATED LADIES—Maurice Kinn and Judith Jamison in a gorgeous and spiritiously musical production featuring to great advantage the splen-

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

GLEN BAXTER—Humorous drawings using cartoon characters, thru 7/2. Jacobson/Hochman, 24 W 57th (861-3843).

BARTON BENES—Archives and collections, thru 7/3. Marshall, 50 W 57th (581-1909).

CHRISTOPHER BOLLINGER—Kinetic sculpture, thru 7/3. Katan, 11 E 57th (759-6252).

STANLEY BOXER/DAVID HOCKNEY—Thick impasto strokes of luscious color/Petrals, figures composed of a mosaic of Polaroids, thru 6/25. Ennenrich, 41 E 57th (752-0124).

WILLARD DIXON/PETER LOFTUS—Large-scale, panoramic northern California landscapes/Closets, natural landscapes, thru 6/30. Fischbach, 29 W 57th (759-2345).

JACK EARL—New pottery sculpture including portraits, thru 6/29. Fortson, 56 W 57th (757-0461).

SHEILA GARDNER—Paintings for the first time in New York City, thru 6/30. Tetatshel, 38 E 57th (886-1599).

FRANK GERRY—Models and drawings by this California architect play "rough edges" furniture, thru 7/13. Prostich, 37 W 57th (804-7436).

HAROLD GREGOR/IDA LORENTZEN—Works on paper/Paintings, thru 6/23. deWag, 29 W 57th (421-3780).

HITCH LYNN/ST. CLAIR SULLIVAN—Watercolors of Greece and Turkey/Dancing figures in oils, thru 6/30. Kornblau, 30 W 57th (586-1170).

ELIE NADZIMAN—100th anniversary of the artist, sophisticated sculpture, thru 7/1. Zakavsky, 29 W 57th (832-9034).

MARIA LOUISA PACHECO—A memoirist for this Bolivian artist, thru 6/30. Segal, 37 W 57th (752-0273).

MIMMO PALADINO—Delicate monochromatic drawings using personal symbols, thru 6/30. Multiple, 24 W 57th (753-3530).

SUSAN RODGERS—Delicate metal sculpture and the picture plane, thru 6/26. Touchstone, 29 W 57th (625-6111).

JOHN TERELAK—Contemporary American Impressionist landscapes, thru 6/30. Grand Central, 24 W 57th (867-3344).

Madison Avenue and Vicinity

KAREL APPEL—Whimsical hand-painted sculpture, acrylics on embossed paper, litho, thru 7/3. Holly-Michalek, 943 Madison (535-1460).

PAULA BUCKWELL—English realist interiors and portraits, thru 6/25. Pfeiler, 625 Madison (757-2055).

JOSEPH CORREA—Realist still lifes in watercolor or graphics, thru 7/2. Felice, 141 E 56th (752-7567).

ROBERT DONLEY—Social statements in multiple view, naive perspectives, some of New York City, thru 7/30. Knowlton, 19 E 71st (794-9700).

GEORGE EISLER—Drawings illustrating Isaac Barbier Singer's New York, thru 6/23. Audition Institute, 11 E 52nd (759-5165). Mon-Fri, 10-5.

OLAV T. ERBE—Meticulously detailed objects in enigmatic space, thru 6/19. Alexander, 996 Madison (472-1636).

SHEILA GIRLING—Bold color, shape, and ground abstractions, thru 6/30. Acquavella, 16 E 79th (737-6155).

MICHAEL HEIZER—Three sculptures using rocks, a metal box, and beams, thru 6/19. Fourcade, 36 E 79th (535-3980).

MARGIE JERVIS AND SUSIE KRASNICAN/TOM MCGILLAR—Flat, cut, and fused sheet glass sculpture/Prism cut vessels in glass, thru 6/30. Heller, 965 Madison (966-7116). Mon-Sat, 11-6.

MARGARET PRIEST—Meticulous architectural fantasies, thru 7/9. Waddington, 1044 Madison (661-0600).

EDWARD SCHMIDT—Recent paintings and drawings, thru 7/16. Schalkopf, 825 Madison (679-4638). Mon-Fri, 10-5.

KATEUCHA SHUNESHU (1126-1793)—The Kabuki in woodblock prints, thru 7/31. Bonin, 603 Madison (588-0188).

RANDALL TIMMONS—Recent paintings, thru 6/30. Lerner-Heller, 986 Madison (861-9010).

TOD WIZON—Highly colored semi-abstract landscapes, thru 6/16. Willard, 29 E 72nd (744-2925).

SoHo

BENNETT BEAN/C. ANDREW DAVID—Painted vessels in ceramic/metal constructions, thru 6/27. Heller, 71 Greene (966-5946).

OARTH BENTON—Surrealist situations, thru 6/27. Lick, 138 Prince (966-4235).

CORAL BOURGOIS—Flashing lights, cut-out figures contained in glass enclosures, thru 7/3. Inroads, 150 Mercer (226-6622).

RONALD BOVARD/DOMINICK LOMBARDI—Isometric landscapes/Tortured scenes, distorted cities, thru 7/1. Westwoodway, 431 W. Broadway (966-2520).

PETER BRADLEY—Tactile surfaces of paint over formalist chess, thru 6/20. Dyranen, 122 Spring (966-6115).

PAUL BRASLOW—Abstract sculpture, thru 6/25. Weston, 149 Mercer (226-4141).

TROY BRAUNTUCH/MATT MULLICAN—Shed-off photographic drawings/Drawings, signs, and banners, thru 6/30. Boone, 420 W. Broadway (966-2114).

VICTOR BUIROIN/GWEN THOMAS—Fragmentary texts and images based on Freud/Photos and oils on board, thru 6/19. Weber, 142 Greene (966-6115).

PAUL CAMPBELL/PETER HILL—Assembled still lifes in mono-tinted black-and-white photo/Two-tone compositions in pastel oils colors on geometrical plastic constructions, thru 6/26. 49th Parallel, 420 W. Broadway (925-8349).

DALE CHIRULY/ITALO SCANOVA—"The Macchia Series" in glass/A new series of sculpture, thru 6/26. Corvies, 420 W. Broadway (925-3500).

ALVARO GARCIA—Writing expressive figures in large letters, thru 7/3. Cayman, 381 W. Broadway (966-8899).

JUAN GONZALEZ/BILL MARTIN—Portraits or self-portraits in landscapes or interiors/Tonies of magical details of rock crystals, honeycombs in landscapes, thru 7/9. Hoffman, 429 W. Broadway (966-6676).

KEITH HARING/DENNIS OPPENHEIM—Abstract posters of Elvis and Marilyn/A ballustrading structure using colliding particles emitted by rockets, thru 6/26. Bonlow, 130 Greene (925-4462).

BETTY HOLLADAY—Drawings and paintings "in color," thru 6/20. Central Hall, 396 W. Broadway (226-9215).

DIANE KAISER—Recent sculpture and wall relief, thru 6/23. Solo 20, 99 Spring (226-4187).

ELAINE NORMAN/MICHAEL PHILLIPS—Pencil-drawn photos/Expressive canvases, thru 6/30. Martin, 489 Broome (431-7859).

BILL TARR—Large scale tree sculpture in a forest environment, small bonuses, thru 6/30. Gallery, 112 Greene (966-3864).

EDIE WENIGUT—"Angels in Dirty Places," thru 6/20. Central Hall, 476 W. Broadway (533-9461).

Other

MARY ELLEN DOYLE—Architectural images in watercolor, thru 6/30. New School, 66 W. 12th (741-5667). Mon-Fri, 10-5.

FRAN DROPKIN—Expressionist beaches, thru 6/20. Zone, 127 Columbia (595-0904).

JACQUELINE FREEDMAN/MEL KATZ—Primitive dwellings of the southwest as inspiration/Polychrome over wood wall sculpture, thru 6/26. 80 West (966-5576).

ANNE KELLOGG—Watercolor and drawings at the node, thru 6/27. Focal Point, 278 City Island Avenue, City Island (865-1403).

JAMES M. MARTIN—Frozen Scenes against glass and steel buildings, thru 6/25. Fields, 60 Grand (966-5373).

KILDA STECKEL—Ceramic performers, thru 6/19. BFM, 150 E 38th (755-1243).

WARREN TANNER—Paintings and works on paper, 6/16-7/17. MOA, 16 W. 59th (582-5830).

GROUP SHOWS

57th Street

ADLER—37 W 57th (980-9696). Dimensional landscapes by Cappalotto, thickly painted "dolls" by De-mois, and color seascapes by McKown, thru 6/19.

BLUMHILMAN—20 W 57th (245-2686). New work by John, Kelly, and Serra, thru 6/19.

DEI RE—41 E 57th (668-1543). American and European works from the gallery's collection, thru 7/31.

DEUTSCH—20 W 57th (765-4722). Blackburn, Carter, Maurer, thru 6/26.

ESMAN—29 W 57th (421-9490). Intimate wall relief landscapes by Bowen, mouth, tongue, eyes by Evans, distorted crutches by Haffka, thru 7/2.

GALLERY 84—30 W 57th (561-6000). Black and white works by Barba, Fuchs, Kane, Williams, others, thru 6/19.

GRUENBAUM—36 E 57th (638-6245). Mon-Sat, 9:30-5:30. Members Cavallo, Gscholtz, Vicente, 6/15-7/31.

HABER THEODORE—29 W 57th (752-3336). Eight in clay, thru 6/26.

KAMMER—33 W 57th (644-4400). 19th and 20th century European and American paintings, thru 9/15.

HEIDENBERG—50 W 57th (556-3808). Baber, Bonard, Edelmann, Moore, Pansara, Vuilleumier, thru 7/30.

KENNEDY—40 W 57th (541-9600). Mon-Fri, 9:30-5:30. Central Park in paintings by Sheets and Wright, thru 7/30.

LUMBER—38 E 57th (421-3494). Studies for major works by his contemporaries, thru 7/31.

MARLBOROUGH—40 W 57th (541-4900). Mon-Fri, 10-5:30. Seventeen including Chia, Clements, Sella, Schnabel, thru 7/9.

MIDTTON—29 W 57th (758-1000). Mon-Fri, 10-5:30. The American scene by Bishop, Cadmus, Elmer, Prelopian, thru 7/30.

OSCARSON HODD—41 W 57th (750-8640). Tues.-Fri, 12-5:30. New works by Haarer, Mayocci, Willis, thru 6/26.

ROSENBERG—20 W 57th (757-6203). Gabes, Gerard, Kurz, thru 7/9.

RACHS—29 W 57th (421-8686). Booths, Delner, DeGiorin, Ferner, thru 6/19.

RIORDAN—37 W 57th (752-0273). Mon-Fri, 11-5:30. Bohrian artists, thru 6/30.

RUMMIST—101 W 57th (586-6734). New York cityscapes by Lerner, Ross, Saleme from the 30's and 40's, thru 6/26.

SUTTON—29 W 57th (586-0638). Mon-Sat, 10-5:30. Hammond, Marcus, Triel, Werner, 6/15-8/30.

ZARRE—41 E 57th (752-0495). Depina, Periza, Sewka, Von Wiegand, thru 7/31.

Madison Avenue and Vicinity

AAA—683 Fifth (755-4211). New talent in printmaking, thru 6/25.

ACA—61 E 57th (626-4440). Tues.-Fri, 10-5. Avery, Burfield, Demuth, Hassen, Henri, O'Keeffe, thru 7/2.

ARSENAL—Central Park, Fifth at 64th. Mon-Fri, 9:30-4:30. Animals in works on paper and paintings by Charnes, Smith, thru 6/30.

BORGENICHT—724 Fifth (227-3111). "Natural History" by Cooper, Felner, Ladda, von Dalen, thru 7/3.

BROWN FINE ARTS—1016 Madison (593-3560). The studio tradition in art from Durer to the contemporary McBay, thru 6/19.

DAVIS & LANGADE—746 Madison (661-2611). Mon-Fri, 10-5.10 ceramic objects by 45 contemporary artists, thru 7/9.

GALLERIE METROPOL (227-7401). Tubular steel furniture by Bauhaus members, Breuer, Le Corbusier, Stern, thru 7/31.

ORAHAM—1014 Madison (535-5767). Large scale visions, inner landscapes by Ahrens, Gardner, Harber, others, thru 6/25.

INTERNATIONAL RUNNING CENTER—9 E. 65th (860-4455). Moo-Fri, 10-9pm, Sat. 10-5, Sun. 10-3. 50 contemporary artists paint runners; including Kats, Neel, Nice, thru 7/4.

LABOETTE—9 E. 62nd (535-4865). Art of the Bauhaus, thru 6/30.

LEFEVRE—47 E. 77th (744-3340). Gallery artists, thru 7/1.

LYRIS—487 Madison (935-0490). Mon-Fri, 11-6. Man and beast in Egyptian artifacts, thru 7/30.

MATIONON—897 Madison (628-6886). Eastern European expressionists, constructivists from between 1918 to 1939, thru 6/30.

MILLER—724 Fifth (246-1825). Landscapes by Amson, Bourgeois, deKooning, Goret, Gutten, O'Keefe, thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Masterpieces of American still life by Peale, Pein, Rosen, thru 7/4.

PAYSON WEISSBERG—822 Madison (245-1668). Americans view America in late 19th century to contemporary artists including Beumont, Briche, Polan, Portant, thru 7/15.

PERLAS—1018 Madison (472-3200). 33 oils by Archipenko, Braque, Chagall, Gris, Picasso, thru 6/25.

SEAOCAM—375 Park (4th St.) (572-7379). Mon-Fri, 10-4. New York City by Abbott, Bacon, Estes, Feinberg, Haas, Hopper, Marsh, thru 7/23.

SECOURA—58 E. 79th (734-0734). Moo-Fri, 10-5. From Wetmore to David including French artists Soucheur, Rugard, Verost, thru 6/25.

SHEPHERD—21 E. 84th (661-4050). 19th century European drawings, paintings, watercolor plus window light studies, new work on paper by Ho Chang, thru 7/17.

SIEGEL—29 E. 73rd (288-9200). The human figure by Ahrens, Bryn, Grevens, Munich, thru 7/3.

STONE—46 E. 86th (968-6670). Paintings by Macpherson, Mingo, Stutz, thru 6/29.

TERRY-ENGELL—22 E. 76th (535-9600). 17th century Dutch and Flemish paintings, French 19th century works including Fautel-Letur, thru 6/30.

URBAN CENTER—457 Madison (541-8423). The Public Art Fund presents in drawings, photo documentation, thru 6/18.

URDANG—23 E. 74th (288-7004). A two year survey of works from their collection, thru 6/30.

Soho

BROMM—90 W. Broadway (732-6198). Agitated Eros by Goret, Generalis, Julian, Pisto, Rosen, Young, thru 5/19.

CALDWELL—383 W. Broadway (966-5300). Paintings by Didiato, Gred, Howard, Yang, thru 6/30.

CONCORD—451 Broome (925-2594). Pleasures and postures by Caldera, Fischl, Hall, Sherwood, Silver, thru 6/26.

COOPER—158 Wooster (874-0786). Moo-Fri, 10-5. Changing group exhibits, thru 6/31.

FELDMAN—31 Mercer (228-3233). "The Atomic Series," over thirty artists on the theme of nuclear war, thru 6/30.

55 MERCER—(226-6513). Dyrck, Nash, Page, Stress, thru 6/26.

HUTCHINSON—138 Greene (966-3066). Major works by gallery artists, thru 7/31.

LANDMARK—469 Broome (966-1173). Drawings by sixteen including Pardo, Mumford, Sirago, thru 6/17.

NAIFS ET PRIMITIIFS—172 Prince (925-0918). Naïve cats by sixteen French artists, thru 7/20.

NEILL—136 Greene (925-8633). Graffiti artists, thru 6/23.

OIL & STEEL—157 Chambers (964-1567). Contemporary painting and sculpture from 1950 to 1981 with Heiser, Leslie, Rosenquist, thru 6/19.

OK HARRIS—383 W. Broadway (431-3600). Four oenophiles shows including oil, latex on canvas artworks by Sandstein, the Eve Baan in the early 20th century by Turzay, thru 6/19.

SEMAPHORE—462 W. Broadway (228-7990). Colestock Freeman, Schwartz, thru 7/31.

SOHO CENTER—114 Prince (226-1995). Four artists, thru 7/24.

SPRINT STREET ENAMELS—171 Spring (431-8151). Tues.-Sun. 12-6. Glass invitational featuring ten artists, thru 8/15.

THORP—419 W. Broadway (431-8880). Strong personal visions by Barth, Feinstein, Lann, Tron, 6/19-7/30.

WARD-NASSE—176 Prince (925-6951). Personal realism by Melbardis, expressionist fantasies by Mahay, and pencil drawings by Olivio, thru 6/17. Stone and welded metal sculptures by Lander, lunch in light and space by Dewhough, others, 6/20-7/6.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (962-4556). Moo-Fri, 12-6. African art as inspiration for modern art, thru 6/30.

A.L.R.—63 Crosby (986-0799). Views from Upstate by Archack, Heiser, Kinne, thru 6/28.

ART OXLEY—362 Mott (966-0426). Eight abstracts, thru 6/30.

ARTISTS SPACE—105 Hudson (226-3970). Fecedes, landscapes, and interiors by Evans, Giannini, Melamed, thru 7/17.

BEDFORD STUYVESANT RESTORATION CORPORATION—1366 Fulton, Brooklyn (636-7721). Paintings and watercolor by four ex-officers, thru 6/24.

BOUCKAERT—100 Hudson (925-6239). Sculpture, stencils and fragments by Ford, Mischak, Peppers, thru 6/30.

CADEN—180 Duane, Tues.-Sun. 1-6. Women in the Arts including Bacon, Brown, Diakon, Fabian, Solier, thru 6/27.

CITY—2 Columbus Circle (974-1150). Moo-Fri, 10-5-30. Art from the Henry Street Settlement, thru 6/18.

FEDERAL HALL—26 Wall (925-5399). Moo-Fri, 11-3. Two painters, Bordes, Grooth, two sculptors, Fane, Simon, and an art critic, Ballerini, thru 6/25.

FRANKLIN FURNACE—112 Franklin (925-4671). Books by Mexican artists and Polish posters on the wall, thru 6/26.

FREIDUS—158 Lafayette (925-0113). Albers, Gibbons, Logan, three sculptors over five years, thru 7/1.

INTERART—549 W. 52nd (246-1050). Architectural ceramics, thru 6/26.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5. Fri. 10-7. 7-30. Woodblock prints, ink paintings by Matsukata (1903-1975), thru 7/31.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). How artists support themselves including Apikar, Dawson, Norton, Old, Veneto, thru 7/3.

SPACED—185 W. 72nd (787-6350). Posters of architecture from contemporary exhibits, thru 8/26.

Photography

HARRY BENSON—Photo journalism, thru 6/30. Soho International, 599 Broadway (431-1944). Wed-Sun, 11-6.

EDOUARD BOURAT—Over 100 images from the early 40's to the present in France, thru 7/16. Watkin, 41 E. 57th (535-1461).

ROGER CORBEAU—Still from movies, 1932 to 1982, thru 5/25. French Institute, 22 E. 60th (353-8100). Moo-Thurs, 10-6pm, Fri. 10-3-30, Sat. 10-1-30.

CANDY DARLINO/CHRISTOPHER MAKOS—Love and kisses/Altered images including Werhol. Tues. 6/26, Sat. 7/3. 795 Broadway (477-5918).

MITCH EPSTEIN/LEON LEVINSTEIN—Photos, thru 7/2. Light, 724 Fifth (268-6582).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri, 12-8 pm, Sat. 10-5, 12-6 and early 20th century photos from India, thru 7/4.

SANDRA IVANY—Morocco, 6/17-7/30. Camera Club of NY, 37 E. 60th (223-9751).

TONY LEONARD—The thornbush world, thru 6/30. Nixon House, 620 Fifth (586-3907).

METOWN—Y & E. 14th (874-7203). Sun-Thurs, 12-8pm, Fri. 12-4, 50 photographs including Abbott, Atie, Cartier, Leipzig, Smith, thru 9/12.

NEIKRUO—224 E. 68th (288-7741). Wed-Sat. 1-6. "Head X" by Brandt, Cox, Keaton, Murphy, Sanders, 5/17-7/31.

ARNOLD NEWMAN—Surrealism, thru 8/17. Carnegie Hall, 881 Seventh (397-8760).

CAS OORHUYTS (1906-1975)—Amsterdam during 1944-45 thru 7/9. Praksis, 9 E. 71st (372-6066).

JOHN PHILLIPS—French faces and places from 1930 to 1970. 125 W. 12th (246-1150). Cultural Services, 972 Fifth (570-4443). Mon-Fri, 10-5.

PHOTOCOLLECT—740 W. End Avenue (222-7381). Tues-Sat. 1-5. Italian landscapes and architecture dating from the late 1850's to the 1890's by Alinari, Leoni, McPherson, Poni, Salviati, thru 7/10, two by appt.



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ART

THURMAN ROTAN—New York architecture. World
Fairs, thru 6/30. Book: *Rotan & Co.* 939 Madison
(288-1627). Mon.-Sun. 10-7pm.
SOHO PHOTO—15 White (226-4285) Afghanistan
today, still life by Rosenberg, Montez storm by
Summan, thru 7/9.
HOPE HERMAN WURMFELD—Mothers and
Laughters, thru 7/3. Leda, 188 Meador (966-7859).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St.
(397-0630) Tues.-Sat. 10-5, Sun. 11-5. \$1.50; Book:
children 75 cents. The Handmade Paper Book;
thru 9/26. The Douglas Moore Howell Prospec-
tive, thru 9/26. Also International Paper Plaza,
77 W. 43rd St. Papermaking USA: History, Process,
Art, thru 9/26.

**AMERICAN MUSEUM OF NATURAL HIS-
TORY**, CFW at 79th St. (873-1300) 10-5-4:45; Wed.,
Fri.-Sat. 10-9. Contribution \$2.50; children \$1.50.
(Free Fri. Sat. 5-9). Gardner D. Stout Hall of Asian
Peoples; 3,000 artifacts and artworks, covering Tur-
key to Japan, Siberia to India, ... Arthur H. Hays Sul-
livan. ... Seventeenth-Century Surinamese
Insects. ... Ernest Thompson Seton: Naturalist, Artist,
and Writer. ... Champions of American Sport; thru 8/
27.

ASIA SOCIETY—725 Park Ave. (288-6400) 10-5,
Thurs. 10-8-30. Sun. 10-5. Closed Mon. 2. The
Rockefeller Collection of Asian Art: over 250 objects
representing major art traditions from Afghanistan to
Japan. ... Oriental Rugs of the Rajai Babes, thru 8/
27.

BROOKLYN MUSEUM, 129 Eastern Pkwy.
(838-5000) Wed.-Sat. 10-5, Sun. 12-5. Suggested
donation; students \$1. ... Alberto Burri: The Voyage;
thru 7/5. ... String Quartet: An Installation by Pei-
liang Jia, thru 7/25. ... Monty Python: The Marriage
of Figaro, thru 9/26. ... Brooklyn Before the Bridge, thru 6/30. ...
The Emily Winthrop Miles Collection of Wedgwood.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St.
(869-8868) Tues. 10-6, Wed.-Sat. 10-5, Sun. 12-5.
\$1.50; Fri. Tues. after 5. The American Landscape;
thru 7/18. ... The Jacquard Loom: Recent Experiments;
thru 8/22. ... Bakery Tradition in New York;
thru 8/22. ... The Column: Structure and Ornament;
thru 8/22.

FRICK COLLECTION 1 E. 70th St. (266-0700) Wed.-
Sat. 10-6; 31, students & seniors 50 cents. Sun.
1-6; \$2 Children under 10 not admitted. Rembrandt
Etchings, thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th
(608-1313) Tues. 11-6, Wed.-Sun. 11-5. \$2. Pioneers
of 19th-century art. ... Douglas Dillon: American
Lager, and Mondrian. ... Italian Art Now: An Ameri-
can Perspective. 1982 Exxon International Exhibi-
tion, thru 6/20. ... Jack Twombly: Fifteen Years of
Painting, thru 8/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St.
(860-1860) Sun. 11-6, Mon.-Thurs. noon-5. Closed
Fri.-Sat. major Jewish holidays \$2. The Book and its
Cover: Manuscripts and Bindings of the 12th through
18th Centuries, thru 7/15. ... The Mamluk Revival:
Masterwork for Religious and Domestic Use, thru 7/
25. ... Incredible Images: Photographs by Sally
Seiden and Mark Brodsky, thru 8/25. ... Fragments
of Graeco-Roman Discoveries: Nine Centuries of the
Jewish Experience in Persia, thru 8/15. ... Torah Ob-
jects by Moshe Zakari, thru 8/25. ... Jewish
Talmud/Contemporary American Artists, thru 9/
12. ... Israel in Antiquity, thru 8/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave.
at 62nd (679-5500) Tues. 10-8-4:45; Wed. Sat.
10-4:45; Sun. 11-4:45. Suggested contribution \$4;
children & seniors \$2. Sackler Gallery: 19th-Century
Art sculpture, ivory, stone, relief. ... American Wing:
burnishings, architectural settings, decorative art,
glass, ceramics, pewter, silver. ... André Meyer Gall-
eries: 19th-century art. ... Douglas Dillon: American
Lager, and Mondrian. ... Italian Art Now: An Ameri-
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jects by Moshe Zakari, thru 8/25. ... Jewish
Talmud/Contemporary American Artists, thru 9/
12. ... Israel in Antiquity, thru 8/15.

PIERPOINT MORGAN LIBRARY—29 E. 36th St.
(865-0000) Tues.-Sat. 10-30; Sun. 1-5. S2 sug-
gested donation. The Art of the French Illustrated
Book, 1700-1914; thru 7/31. ... Carolingian and Ro-
manesque Illuminated Manuscripts, thru 7/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth
Ave. at 103rd St. (534-1073) Tues.-Sat. 10-5,
1-5 Free. The Big Apple: multi-media history of New
York from 1524-1982; thru 8/4. ... The Bard on
Broadway: Shakespeare on the New York Stage; thru
9/8. ... Architectural New York, thru 9/12.

MUSEUM OF HOLOGRAPHY—11 Mercer St.
(925-0526) Wed.-Sun. 12-6; Thurs. 12-9. \$2.50; chil-
dren & seniors \$1. In Perspective: permanent exhibi-
tion on development of holography from 1940-1980.
Light Years IV; thru Nov. ... Contemporary Portrait
Gallery. ... Andrew Pepper: Light Lenses, thru 6/27. ...
Aron Kuren: Serializations, thru 9/12.

MUSEUM OF MODERN ART, 11 W. 54th
St. (708-9400) Daily 11-5; Thurs. 1-8; closed Wed. \$3;
children & seniors \$1; Tues. pay as you wish. Gi-
orgio de Chirico, thru 6/28. ... Selections from the
Permanent Collection; thru 8/3. ... For 25 Years:
Prints from U.L.A.E.; 6/17-9/7.

NASSAU COUNTY MUSEUM OF FINE ART—1
Museum Drive, Rosely, L.I. (516-484-9337) Tues.-
Fri. 10-4:30; Sat. Sun. 1-5. Closed Mon. Free. The
Collections of Long Island: A Century of Change,
thru 7/16.

NEW-YORK HISTORICAL SOCIETY, Central
Park West at 77th St. (873-3400) Tues.-Fri. 11-5, Sat.
10-5-5. \$2; children 50 cents. 18th-Century Inter-
national Exhibitions, thru 7/3. ... Grand Central Ter-
minal: City Within the City, thru 9/13. ... Cast with
Style, thru 10/17.

NEW YORK PUBLIC LIBRARY—Central Building,
Yield Ave. and 42nd St. Daily at 9th & Sun. 10-6;
some collections to 9. Two Centennaries: Virginia
Woolf and James Joyce, thru 6/30. ... Joyce's Dublin:
Photographs of a Yester Scene, thru 6/30. ... Mel-
ville, Whitman and New York, thru July. ... Golden
Age of the Private Press: thru August. Library at
Lincoln Center, 111 Amsterdam Ave. Closed Sun.
10-6-12-6.

QUEENS MUSEUM New York City Bldg., Flushing
Meadow (592-5555) Tues.-Sat. 10-5; Sun. 1-5. Con-
tribution suggested. Trylon & Perisphere: Icon of the
Futuristic. Artists at Art, thru 7/18. ... A Leap-
ing Lizard: Art of Jewish America, thru July. ... The Wild-
tongue, thru 8/1. ... Harold Broder: The Vauli Series, thru 8/
1. ... Pastel Society of America, thru 8/27.

WHITNEY MUSEUM, Madison Ave. at 75th
(570-3575) Tues.-Fri. 11-6; Sat. 11-6; Sun. 10-6.
\$2. Inw Tues. after 5. 20th-Century American Art:
Highlights of the Permanent Collection. ... Calder's
Circus. ... Nam June Paik, thru 6/27. ... Abstract
Drawing, 1911-1981, thru 7/11.

YERKHA UNIVERSITY MUSEUM, Amsterdam
Ave. at 185th St. (608-5825) Tues.-Thurs. 11-5. Sun.
10-6. \$1. adults, 50 cents children. Tradition and
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Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000),
6/14 at 10 & 2. Silver, Watches & Objects of Vertu.
On view from 5/8. 6/15 at 2. Russian Works of Art &
Fables. On view from 5/11 at 10 & 12. 6/18 at 10 & 12.
6/18 at 10 & 12. On view from 5/12. East, 219 E.
57th St. (370-4414). 6/15 at 10. Furniture, Decorative
Objects, Art Master Paintings, Prints, Tapestries, Por-
celains, Jewels & Gems. On view from 5/11 at 10 & 12.
Antique & Fine Jewelry. On view from 5/12. 8/17 at 2.
Continental, English, and American Silver. On view
from 8/14.

DOYLE—175 E. 67th St. (427-2730), 8/16 at 10. 19th
Century French Brandy-Mounted Furniture & Deco-
rations, Brasses, Tiffany Lamps, Paintings, Fine Ori-
ental Art, Glass, Silver, & Fine Oriental Rugs. On
view from 5/12.

PHILIPS—387 Madison Ave. at 72nd St. (570-4830),
8/16 at 2. European & American Paintings. On view
from 8/12. 5/25. 72nd St. (570-4842). Next sale 6/
24.

SOTHERY PARKER BERNET—960 Madison Ave. at
77th St. (472-3400). Mon. by app. Tues.-Sat. 9-30-5.
6/15 at 2, 8/16 at 10. 15 & 2. Antique & Period Jew-
elry. On view from 5/11 at 10 & 12. 8/16 at 10. 19th
Century European Paintings. On view from 8/12.
York Ave. Galleries, 6/15 at 2. Important Silver. Mon.
1-7. Tues. Sat. 9-30-5. Mon. by app. 9-30. 8/14 at 15.
2, 6/16 at 10. 15. Watches, Scientific Instruments,
Objects of Vertu, Continental, & English Silver. On
view from 5/11 at 10 & 12. Important Silver. Mon.
1-7. Tues. Sat. 9-30-5. Mon. by app. 9-30. 8/14 at 15.
2, 6/16 at 10. 15. Watches, Scientific Instruments,
Objects of Vertu, Continental, & English Silver. On
view from 5/11 at 10 & 12. Important Japanese
Swords, Armour. On view from 8/12. 6/15 at 10 & 15.
2. Oriental Rugs & Carpets. On view from 6/12.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W 55th St. (246-8989)

Citicoops Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center, Alice Tully Hall C62-19111, Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (590-9630), New York State Theater (870-8576)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8003)

Marin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (870-3949)

82nd St. Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, June 14

VLADIMIR FELTSMAN, a tribute benefit honoring the Russian pianist with pianist Misha Dichter, clarinet Gloria Fedman, Helen Hayes, Tony Randall, and several dancers in performance Avery Fisher Hall at 8. \$12-\$32. Benefit tickets (752-7190): \$15-\$40.

ARTHA FRANKLIN/BEN VEREEN/MARVIN HAMLISCH/LESLIE ANN WARREN—Benefit concert for the Jeffrey Ballet. Carnegie Hall at 8. \$25-\$200 (265-7300).

ANN ZALKIND, pianist, with cellist Aaron Coleman, Seimchansha (NY premiere), Mozart, Schubert, Musorgsky. Carnegie Recital Hall at 8. \$6.

IAN SHAPINSKY, pianist Brahms, Schumann, Liszt, St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BUDDY RICH & ORPHEUS—Henry St. Playhouse 466 Grand St. (598-0400), at 7 and 8:30. \$5.

PHYLLIS HYMAN, with Lilias Hiss, Gail Wrytens, Women's Jazz Festival. Jan Gallery, 55 W. 19th St. (924-9026), at 8. \$10.

LORRAINE DRAGER, clarinetist. Lincoln Center Library at 8. Free.

WEST VILLAGE CHORALE SUMMER SING—Michael Feldman conducts an open reading of Handel's *Mass in C major*. St. John's in the Village, 11th St. and Waverly Pl., at 7:30. \$3-\$50; includes music.

Tuesday, June 15

NEW YORK PHILHARMONIC, Robert Craft conducts; New York Choral Artists, clarinetist Stanley Drucker, horn/baritone John Shirley-Quirk, Stravinsky's *Ebony Concerto*, Brahms and Isaac. Symphony of Polesia, Moser's Symphony No. 29. Avery Fisher Hall at 8. \$6-\$17.50.

DIONNE WARWICK, with Ramsey Lewis. Carnegie Hall at 8. \$12-\$50-\$25.

THE WESTERN WIND—"Tales of Two Cities." Bachman's *The Boat From Venice to Padua* and Bolcom's *Saturne for Madrigal*. Group. Supper at 7, performance at 8. Performing Garage, 53 Wooster St. (663-4794). Champagne benefit, \$40.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Newell Jenkins conductor, soprano Susan von Bebenbach, Haydn program. Grace Church, Broadway and 106th St., at 8. Free.

HOUNG-YU HSU, pianist, Bach, Mozart, Beethoven, Chopin, Liszt, Debussy. Merkin Concert Hall at 8. \$7.

CHAVI WILDLIO, alto/DAVID BURROCK, guitarist. Carnegie Recital Hall at 8. \$25.

LORETTA GOLDBERO, pianist. Mozart, Schubert, Copland, Cage, Liszt, Turck (premiere), Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. \$5.

RHODE ISLAND COLLEGE CHAMBER SINGERS AND ORCHESTRA, Edward Markwood director. Works by Mozart, Paul Nelson Rutgers Presbyterian Church, 236 W. 73rd St., at 7:30. \$3.

LOUIS-EDWARD SMART, bass/KELLEY WYATT, pianist. Bach, Purcell, Schubert, Schumann, Strauss. Trinity Church, Broadway at Wall St., at 12:45. Free.

DON ELLIOTT, with friends He plays the mellophone, vibraphone, and the king Juggernaut. Jan. Citicoops Avenue at 6. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (234-5000), at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—James Kuris conducts open readings of Haydn's *Lord Nelson Mass*, Finkelman's Christmas Cantata, Fauré's Requiem. CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. \$4; includes music and refreshments.

UNITED CHORAL SOCIETY SUMMER SING—David Randolph conducts an open reading of Mendelssohn's *Elijah*. Hewlett-Woodmere Library, 1125 Broadway, Hewlett, L.I. (916-791-2818), at 8. \$2; includes music.

Wednesday, June 16

SERENADES—At 5:45, Carnegie Recital Hall. "Perspective," with Gregg Smith Singers. Gershwins, Haydn, Stravinsky. \$4.50. At 8, Carnegie Hall. Gershwins Quartet, pianist Misha Dichter. Stravinsky's *Three Pieces for String Quartet*, Haydn's *Quartet in D*, Op. 76 No. 2, Beethoven's *Piano Quartet in E-flat*, Op. 15. \$4.50-\$9.50.

MARIA MURO, soprano. Carnegie Recital Hall at 8.

AKIKI TAKENOUCHI, pianist (NY debut). Widening White, Cage, Wilson, Schubert, Scriabin, Rachmaninoff, Stravinsky. Merkin Concert Hall at 8. \$6.

THE WESTERN WIND—\$12. Supper at 7, performance at 8. See 6/15 listing for other details.

NATIONAL ASSOCIATION OF COMPOSERS, USA—Contemporary works by Blum, Soloman, et al. Lincoln Center Library at 4. Free.

FEDERAL MUSIC SOCIETY—Judith Orm, soprano; James Javro, baritone; Mary Barto, flutist. 19th-century "patriotic music" by Piyel, Hopkinson, et al. Salomond Club, 47 Fifth Ave., at 8. Free.

LAURIE CARLEY, mezzo-soprano. Federal Hall, 26 Wall St., at 12:30. Free.

SHEILA JORDAN-HARVE SWARTZ DUO/JOHN BRACKEN TRIO—Women's Jazz Festival. Jan Gallery, 55 W. 19th St. (924-9026), at 8. \$5.

GALT MACDERMOT/NEW PULSE JAZZ BAND—"Jazz Theater," 420 W. 42nd St. (695-6134), at 9. \$5.

STATEN ISLAND CONCERT BAND—World Trade Center Plaza at 12:15. Free.

JON BENAC, tenor/LINDA BANO, pianist. Beethoven, Schubert, Liszt, Rachmaninoff. St. Ann and the Holy Trinity, Clinton & Montague Sts., Brooklyn Heights, at 12:30. Free.

ALVIN THOMAS—Jan. Sarsala Park, Howard Ave. and Halsey St., Brooklyn, at 6. Free.

Thursday, June 17

SERENADES—At 5:45, Carnegie Recital Hall. "Perspective," with pianist Misha Dichter, Cipe Dichter, violinist Arnold Steinbock, flutist Eugene Zukerman; cellist David Sayer. Stravinsky, Haydn, Debussy. \$4.50. At 8, Carnegie Hall. Gershwins Quartet, pianist Misha Dichter, violinist Pinchas Zukerman, flutist Eugene Zukerman. Stravinsky's *Concerto for Violin No. 2*, Puccini's *Chorus*, E. 488. Symphony No. 41 "Jupiter." Avery Fisher Hall at 8. \$6-\$17.50.

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Mahlon Frazer. Mozart's Symphony No. 39, Puccini's *Chorus*, E. 488. Symphony No. 41 "Jupiter." Avery Fisher Hall at 8. \$6-\$17.50.

SABRINA FUNO, pianist. Chinese and European music. Carnegie Recital Hall at 8:30. \$5. \$8.

TERESA PEREZ-FRANCIE, soprano/NOEL RAMIREZ, bass-baritone. Merkin Concert Hall at 8. \$15.

HARMONIC CHOIR, David Hykes director. Summer Solstice series by this group, which specializes in overtone chanting. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. \$6.

THE WESTERN WIND—\$12. Supper at 7, performance at 8. See 6/15 for other details.

EDDIE PALMIERI AND ORCHESTRA—Soundscape on Floating. Cathedral of Photography Purple Barge, Pier 40, W. Houston St. and the Hudson River (242-3177), at 10 and midnight. \$6.

BENJAMIN FYNE, guitar and lute. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROBERT OLLAHOFF, organist. Works of the Weimar years, by Bach, St. Paul's Chapel, Columbus U., Broadway and 116th St., at 8. Free.

DON ELLIOTT—See 6/15.

BARGE MUSIC CHAMBER PLAYERS—Schubert's String Quartet Op. 9; Borodin's String Quartet No. 2; Bergamini Ltd., Fulton Ferry Landing, Brooklyn (624-4081), at 8. \$6.

GEORGE SMITH—Jan. Brower Park, Brooklyn Ave. and Prospect Pl., Brooklyn, at 6. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Lyndon Woodruff conducts an open reading of Bach's *Mass in B minor*. CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. \$4; includes music and refreshments.

Friday, June 18

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; mezzo-soprano Jennifer Jones, tenor Timothy Jenkins, bass-baritone John Shirley-Quirk. Stravinsky's *Greeting Prelude*, Circos Polka, Puccini's *Suite from The Firebird*. Avery Fisher Hall at 8. \$6-\$17.50.

RICK SPRINGFIELD—Carnegie Hall at 8. Sold out.

PAUL LAWRENCE, cellist/RAY LUCK, pianist. Beethoven, Chopin, Prokofiev, Rachmaninoff. Carnegie Recital Hall at 8. \$7.50. \$10.

THE WESTERN WIND—\$15. Supper at 7, performance at 8. See 6/15 listing for other details.

HARMONIC CHOIR—See 6/17.

DON ELLIOTT—See 6/15.

BETTY MACDONALD QUINTE/JEANNE LEE & TRIO—Women's Jazz Festival. Jan Gallery, 55 W. 19th St. (924-9026), at 8. \$5.

THIAGO DE MELLO/AMAZON, with trumpeter Claudio Rodin, Jazz at Lincoln Center. American Revolution, 680 Park Ave. at 66th St. (249-8950), at 8. \$6.

MUSIC LIVE—\$3. See 6/15 for other details.

PETER CORRY, guitarist. American Institute of Music, 204 W. 59th St., at 8. \$2.

PAUL WINTER CONCERT—Grand Boulevard, New York State Theater, Seventh Ave. and 33rd St., at 7 and 9. \$12.

BOQUEE—Rock concert. Madison Square Garden at 8. \$9.50. \$10.50.

JOHN LURIE AND THE LOUNGE LEZARDS—Rock music. Soundscape on the Floating. Cathedral of Photography Purple Barge, Pier 40, W. Houston St. and the Hudson River (242-3177), at 10 and midnight. \$6.

CHANTICLEER—Music of the Polish and English Renaissance. Holy Trinity Church, 213 W. 82nd St., at 8. Contribution.

EQUADOR SU MUSICA Y SUS INTERPRETES—Popular music. Solo music performed by Los Hermanos Villanar, Teresita Andrade, Los Chacardos, eters. Symphony Space at 8. \$8.

GEORGE RUSSELL III—New Jazz at the Public Theater, 425 Lafayette St. (398-7100), at 10. \$7.50.

JOHN CLARK AND FRIENDS—Jazz at Summerper, South Street Seaport, at 8. Free.

TED CURSON, trumpeter. Jazz at Noon, a jazz session. Freddy's, 302 E. 49th St., at 12. \$3.

ROLLY BROWN, singer-songwriter. Good Coffee House, 33 Prospect Park West, Brooklyn (768-2972), at 9. \$2.50.

QUEENS PHILHARMONIC, Joshua Fallenta conductor. Flutist Ben Hultner. Queens College Plaza Hall, LIX and Kissena Blvd., Flushing, at 8. Free.

NATHANIEL OREEN, baritone/ONIA LEFFERTS, pianist, with pianist Diane Moser. Ger-

OFFHOURS

Happenings

ENCORE—The Golden Jubilee show at Radio City Music Hall, Greenwich, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bohemia" among the 17 acts of dance, music, comedy. Music City, 50th St. and 50th St. (757-1100), \$14.75, \$17.75. Fri. Sat. at 2:30 and 8. No Thurs.

SOME SPECIAL DATES—A Block For Every-one is the subtitle for a George Germain Festival—maybe the other way round. The West 102-103 Streets block association plays host 6/19, 11/7, on W. 103rd between West End Ave. and Riverside Dr., the old Germain neighborhood. Lots of music, food, plants, children's fun, almost continuous entertainment. Rain date, 6/20 or 6/26. We can't promise you, personally, a piece of Rockefeller Center's 5000-pound 500th-anniversary cake—but John B. Jr., they're going to try to slice and share. Date is 6/16 at noon (rain date 6/17), in the Lower Plaza, 49th-50th St. off Fifth, with ceremonies, music, and the gorgeous replica itself—you might just get a bite of the Chantal Garden or La Mance Francoise. Artists bring the World Together, 6/19-20, noon-5, features graphics, sculpture, fabric, jewelry by artists from many cultures. Rain date, 6/26-27. It's all at Danforth Park, Lincoln Center. Old Westbury Gardens on L.I. (516-333-0048) is having an auction, one day sale day, beginning at 10:30 a.m. 6/19. Wrought iron furniture, garden ornaments, mirrors, china, tapestries, wallpaper and more. Preview 6/18, 10-5. \$3 admission, \$1 child, house are free.

FOR THE YOUNG-IN-HEART, of all ages: Our very own Big Apple Circus is pitching its tent around those days, and June 18-27, it's at Snug Harbor. Shows begin 6/18 at 6:15, 8:20, 26, 27 at 1 and 4. 6/21 at 11 and 8. 6/22 at 1 and 4. 6/23, 28, 29, 30, \$5.50 and \$7; children \$3.50 and \$5 (\$44-9300). FAO Schwarz, Fifth Ave. and 58th St., is the model in its Doll Festival, thru 6/19. Antiques and contemporary beauties, memorabilia, accessories, costumes, together with noted collector, designers, authors, in "A Doll's Eye View of History." You can even have your picture taken, in costume, with your favorite. "Nuclear War Has No Winners," an art exhibit of photos by children thru high school years, is on at Science House, 395 W. 34th St., thru 6/30, 10-5 daily. Good show.

BOOKS AND AUTHORS—Fritz Wever starts things off at 8 a.m. and at 1 a.m. next day. Anne Meier takes to Molly's bed to wind things up with the famous Soliloquy. It's Bloomsday, 19 hours of readings from James Joyce's *Ulysses* to celebrate Joyce's centennial, and it's free 6/16-17, at Symphony Space, Broadway at 95th St. Between Weaver and Meier, you can hear Patrick O'Neal, Henderson Forsythe, Eric Bentley, Malachy McCourt, Barbara Gordon, John Shea, and lots more. Shows at all, and Joyce too. Brooklyn Botanic Garden is celebrating Shakespeare, all day 6/20, with films, theater, a children's class at 10:30 a.m. 6/21, a tour at 1 of the Shakespeare Garden, and concerts by the continued Popwell Consort at 11:30 (for children) and 2. Nonske Shanks will read from *Manservant* by the Ivory Coast's Tidiane Dramé 6/16 at the Public 423 Lafayette St. (598-7109) \$3. Isaac Harari Singer will be paying an informal autographing visit to Eusebio Buchsbaum, 450 Columbus Ave., 1st and 2nd Sts., 6/20 at 3. His newest is *Collected Stories*. Thorton Clarke, author of *The Last Hero* The Mystery of Clark Wallenberg, will lecture at the Mercantile Library, 17 E. 47th St., 6/17 at 12:15. Free, but please do reserve (785-6170).

Tours

MURRAY HILL—"Gentility and Commerce." Museum of the City of New York walk (334-1672) 6/20 at 1:30, meet SW corner of Fifth Ave. and 33rd St. \$5. Free or 10th.

RIVERSIDE PARK—Walk looking on history, geology, plant life 92nd Street Y tour (427-6000), east 17th, to pre-register. 6/20, 1-3. \$6.50

LOWER MANHATTAN, a history walk with Joyce Kilmer (242-5762)—The Old Dutch of New Amsterdam. 6/20 at noon, meet at Trinity Church, Broadway and Wall St. \$3.

GREENWICH VILLAGE, Part II: New York's First South Beach. Brief tour of the Old Dutch of New Amsterdam. 6/20 at 2:30, meet at 14th and Waverly Pl. Trekking New York (786-1411) \$4.

CENTRAL PARK TOUR—Greenward Plan: The Original Park Design. 6/20 at 2, meet at the Dairy, 59th St. between the Zoo and the Carousel. Free.

MUSEUM WALK, with Marilyn Gallagher, for lectures in the late orientation, identifications, etc. Meet at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000), 6/19 at 11 a.m. \$2.

CONSERVATION AND THE OUTDOORS—Walking and hikes into the countryside. 6/20, Bird-watching at the Bridge Pond, Staten Island. Meet at 11 a.m. at South and Forest Aves. \$1, 447-6039 for directions. Free. Please for schedule of more arduous jaunts.

TWILIGHT WALK, in the Brooklyn Botanic Garden. Three Japanese garden paths 1000 Washington Ave. (522-4433) 6/16 at 6:30 p.m. \$5.

GREENWICH VILLAGE—Urban life, entertainment, hotels, shops around Washington Square, with Mossie Glasser. Broadsheet 6/20 at 2, meet at the Arch. Free.

ARCHITECTURE IN THE PARKSPACE—Walking tour by Prospect Park Environmental Center, with John Muir. Buildings set the park 6/19 at 1, meet at Litchfield Villa, 5th St. at FFW \$1 adults, 50 cents children.

TOUR THE BOROUGH, with the Municipal Art Society. Bus leaves from the Urban Center, Madison Ave. at 50th St., after a 9:30 lecture: return at 3:30, 6/19. Queens: 6/26, Staten Island Brooklyn, 245 (revised) 25-2900. Buy tickets or inquire at 50th St.

COLUMBIA UNIVERSITY, and the Heights. "Green fields on a city campus." Buildings and architecture. 6/15 at 10 a.m., 6/19 at 1. Meet at main gate, Broadway and 116th St. Small groups (533-6342). \$5.

REGULARLY SCHEDULED TOURS—42nd St. 3, river-to-river tour by Robert Kuperman of On the River Associates. Every Fri. at 10:30. Meet at corner of First Ave. and 42nd St. Canceled if rain (308-0252). \$6. Harlem Strandline (944-9110). Every Sun., includes a worship service and includes \$22. Reservations a must. Greenwich Village. Every day at 11 and 2, by conversation only (226-1426). \$5. Ellis Island. Ferries go from Battery Park, at 3:30, 11:45, 2, 4, 15 every day. \$1.50 children, 11, 50 cents; includes tour (269-5755). Downtown. Walk from 127 John St., Mon. Fri. at 10:10. George Meerson, our mayor's official home since 1942. 1800 Broadway, 6/20-27. 6/20-27. Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. Daily walks in Upper East Side Historic District, with Iris Gould's Landmark Tours (348-0140). Group size limited. \$6. Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (212-878-8123). From tour discount concourse level. \$4.25, students/seniors \$3.75, children \$2.75.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000). \$2-7. Next home game 6/21-24 at 7:35 p.m. Montreal, N.Y. Yankees: at Yankee Stadium (293-4300), Bronx. \$1.50-58. 6/14, 15, 16 at 8 p.m. Boston. 6/18, 19, 20, 6/20 at 2, 11, 15 at 8 p.m.

BOCCER—Corona at Giant Stadium, Meadowlands, E. Rutherford, N.J. \$12. Ticket info: 295-8600. 6/20 at 2:30, vs. Seattle.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (841-4700). Daily except Tues. Post time, 1 p.m. \$2. Trotting races at Roosevelt Raceway, Westbury, L.I. (212-895-1245). 6/14, 15, 16, first Turf race, 8 p.m. \$2.55, \$3.25.

ROBY—N.Y. Rugby Union All-Stars vs. England. Garden Park, Broadway at 240th St. 6/16 at 8:30. \$6. Preliminary match at 4 in adjacent Van Cortlandt Park: Metropolitan N.Y. All-Stars vs. Northern California Pelicans. Free.

Children

THEATRE ROW FESTIVAL—Don Quixote Hispanic Theatre in "My City, Your City," a bilingual musical. 6/15-17 at 1. \$2.50. "A Musical Ecce Homo" by the same director, and the production of the Italian Children's Theatre. 6/18, 19, 23, 25 at 8; 6/20, 27 at 3. Both shows at Actors and Directors

Theater, 412 W. 42nd St. (279-4200).

OLIVER—Adaptation of the Bart musical. Children's Dance Theatre Performing Co., 133 W. 21st St. (242-0020), 6/19, 20, 21, 18 at 7:30, 6/20, 21 at 8:30.

STORYTELLING—Every Sat. at 11 a.m. Central Park at the Hans Christian Andersen station, the model boat pond, near Fifth Ave. and 72nd St. 6/19, 21, 24, 25, 26, 27, 28, 29, 30, 1/25, 1/26, 1/27, 1/28, 1/29, 1/30, 1/31, 2/1, 2/2, 2/3, 2/4, 2/5, 2/6, 2/7, 2/8, 2/9, 2/10, 2/11, 2/12, 2/13, 2/14, 2/15, 2/16, 2/17, 2/18, 2/19, 2/20, 2/21, 2/22, 2/23, 2/24, 2/25, 2/26, 2/27, 2/28, 2/29, 2/30, 3/1, 3/2, 3/3, 3/4, 3/5, 3/6, 3/7, 3/8, 3/9, 3/10, 3/11, 3/12, 3/13, 3/14, 3/15, 3/16, 3/17, 3/18, 3/19, 3/20, 3/21, 3/22, 3/23, 3/24, 3/25, 3/26, 3/27, 3/28, 3/29, 3/30, 3/31, 4/1, 4/2, 4/3, 4/4, 4/5, 4/6, 4/7, 4/8, 4/9, 4/10, 4/11, 4/12, 4/13, 4/14, 4/15, 4/16, 4/17, 4/18, 4/19, 4/20, 4/21, 4/22, 4/23, 4/24, 4/25, 4/26, 4/27, 4/28, 4/29, 4/30, 5/1, 5/2, 5/3, 5/4, 5/5, 5/6, 5/7, 5/8, 5/9, 5/10, 5/11, 5/12, 5/13, 5/14, 5/15, 5/16, 5/17, 5/18, 5/19, 5/20, 5/21, 5/22, 5/23, 5/24, 5/25, 5/26, 5/27, 5/28, 5/29, 5/30, 5/31, 6/1, 6/2, 6/3, 6/4, 6/5, 6/6, 6/7, 6/8, 6/9, 6/10, 6/11, 6/12, 6/13, 6/14, 6/15, 6/16, 6/17, 6/18, 6/19, 6/20, 6/21, 6/22, 6/23, 6/24, 6/25, 6/26, 6/27, 6/28, 6/29, 6/30, 7/1, 7/2, 7/3, 7/4, 7/5, 7/6, 7/7, 7/8, 7/9, 7/10, 7/11, 7/12, 7/13, 7/14, 7/15, 7/16, 7/17, 7/18, 7/19, 7/20, 7/21, 7/22, 7/23, 7/24, 7/25, 7/26, 7/27, 7/28, 7/29, 7/30, 7/31, 8/1, 8/2, 8/3, 8/4, 8/5, 8/6, 8/7, 8/8, 8/9, 8/10, 8/11, 8/12, 8/13, 8/14, 8/15, 8/16, 8/17, 8/18, 8/19, 8/20, 8/21, 8/22, 8/23, 8/24, 8/25, 8/26, 8/27, 8/28, 8/29, 8/30, 8/31, 9/1, 9/2, 9/3, 9/4, 9/5, 9/6, 9/7, 9/8, 9/9, 9/10, 9/11, 9/12, 9/13, 9/14, 9/15, 9/16, 9/17, 9/18, 9/19, 9/20, 9/21, 9/22, 9/23, 9/24, 9/25, 9/26, 9/27, 9/28, 9/29, 9/30, 10/1, 10/2, 10/3, 10/4, 10/5, 10/6, 10/7, 10/8, 10/9, 10/10, 10/11, 10/12, 10/13, 10/14, 10/15, 10/16, 10/17, 10/18, 10/19, 10/20, 10/21, 10/22, 10/23, 10/24, 10/25, 10/26, 10/27, 10/28, 10/29, 10/30, 10/31, 11/1, 11/2, 11/3, 11/4, 11/5, 11/6, 11/7, 11/8, 11/9, 11/10, 11/11, 11/12, 11/13, 11/14, 11/15, 11/16, 11/17, 11/18, 11/19, 11/20, 11/21, 11/22, 11/23, 11/24, 11/25, 11/26, 11/27, 11/28, 11/29, 11/30, 12/1, 12/2, 12/3, 12/4, 12/5, 12/6, 12/7, 12/8, 12/9, 12/10, 12/11, 12/12, 12/13, 12/14, 12/15, 12/16, 12/17, 12/18, 12/19, 12/20, 12/21, 12/22, 12/23, 12/24, 12/25, 12/26, 12/27, 12/28, 12/29, 12/30, 12/31.

SHILLAS AS HOMES—For preschoolers. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000) 6/16, 19, 25, 1-3 Pre-registration necessary \$3.

JEHAN CLEMENTS, storyteller, performs "Alfred the Owl," and other tall tales. Vesper Theatre, 309 E. 26th St. (242-2644) 6/19, 25 at 1 and 3 \$3 for children, \$4 for adults.

RAINBOW PUPPET FUNSHOPS—At Public Library branches. Free, but reservations a must: 6/15 at 4. Aqueduct Branch, 174 E. 110th St. (854-2830). 6/16 at 3:30. Carle Hill branch, 947 Carle Hill Ave., Bronx (242-3818).

KIDS DAY AT THE MARKET—Chinchor, Lamping and 54th St. (539-4239). Sat. at 11 a.m. 6/19, original with Michael Shal. Free.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse 10, 79-48th St. (254-5060) Sat. and Sun. 3:30, 5:30, 7:30, 9:30.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs." Sat. and Sun. at 3:30. "Gondola." Sat. and Sun. at 3. "Flash Gordon Saves the Universe." Sat. and Sun. at 3. Courtland Playhouse, 39 Grand St. (765-9540). \$3 for 1-10 and 3 shows, \$2 for 11 and 3 shows. Reservations.

ALFRED MEETS THE PRINCESS—Children's Impresario, 412 W. 42nd St. (279-4200). Sat. at 11 a.m. 6/19, original with Michael Shal. Free.

13TH STREET REPERTORY COMPANY—"The Empire Lays a Egg," a musical. Sat. and Sun. at 1. "The Snow White Musical," a musical. Sat. and Sun. at 3:30. W. 13th St. (975-8675).

MAGIC TOWNE HOUSE, 1025 Third Ave., 60th-61st (752-1169) Shows feature magic, comedy, live birds, a honey exhibit, and audience participation. Sat. and Sun. at 1, 2, 3, 4 (reservations required, all adults must be with a child).

CHILDREN'S "NIGHTGLUB" REVUE—"Youngsters," a showcase with children from TV, Broadway, etc. At Something Different, 1468 First Ave. near 78th St. (970-6666). Sat. at 7, Sun. at 3 and \$3.50 minimum, \$2 cover.

THREE FAIRY TALES BY HANS CHRISTIAN ANDERSEN—Musical. Theatre Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 6/19, 26, 27 at 2 and 3:30, \$3.25.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay what you wish admission. In the 2nd floor Children's Bookshop. Sat. and Sun. at 3. Storytime. 6/19 at 1:30. A Good Old Solo Role-In, with inventor Henry Adams. 6/20 at 3:30. Whistle for Willie. Sat. and Sun. at 1, 2, 3, 4 (reservations required, all adults must be with a child).

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-9904). 1-5 Wed. Fri. and Sun. 11:15 Sat. \$1, adults \$2. Multimedia museum. Games, demonstrations, and audio-artist Eric Kitch. 6/20, 27, 28, 29, 30, 1/25, 1/26, 1/27, 1/28, 1/29, 1/30, 1/31, 2/1, 2/2, 2/3, 2/4, 2/5, 2/6, 2/7, 2/8, 2/9, 2/10, 2/11, 2/12, 2/13, 2/14, 2/15, 2/16, 2/17, 2/18, 2/19, 2/20, 2/21, 2/22, 2/23, 2/24, 2/25, 2/26, 2/27, 2/28, 2/29, 2/30, 3/1, 3/2, 3/3, 3/4, 3/5, 3/6, 3/7, 3/8, 3/9, 3/10, 3/11, 3/12, 3/13, 3/14, 3/15, 3/16, 3/17, 3/18, 3/19, 3/20, 3/21, 3/22, 3/23, 3/24, 3/25, 3/26, 3/27, 3/28, 3/29, 3/30, 3/31, 4/1, 4/2, 4/3, 4/4, 4/5, 4/6, 4/7, 4/8, 4/9, 4/10, 4/11, 4/12, 4/13, 4/14, 4/15, 4/16, 4/17, 4/18, 4/19, 4/20, 4/21, 4/22, 4/23, 4/24, 4/25, 4/26, 4/27, 4/28, 4/29, 4/30, 5/1, 5/2, 5/3, 5/4, 5/5, 5/6, 5/7, 5/8, 5/9, 5/10, 5/11, 5/12, 5/13, 5/14, 5/15, 5/16, 5/17, 5/18, 5/19, 5/20, 5/21, 5/22, 5/23, 5/24, 5/25, 5/26, 5/27, 5/28, 5/29, 5/30, 5/31, 6/1, 6/2, 6/3, 6/4, 6/5, 6/6, 6/7, 6/8, 6/9, 6/10, 6/11, 6/12, 6/13, 6/14, 6/15, 6/16, 6/17, 6/18, 6/19, 6/20, 6/21, 6/22, 6/23, 6/24, 6/25, 6/26, 6/27, 6/28, 6/29, 6/30, 7/1, 7/2, 7/3, 7/4, 7/5, 7/6, 7/7, 7/8, 7/9, 7/10, 7/11, 7/12, 7/13, 7/14, 7/15, 7/16, 7/17, 7/18, 7/19, 7/20, 7/21, 7/22, 7/23, 7/24, 7/25, 7/26, 7/27, 7/28, 7/29, 7/30, 7/31, 8/1, 8/2, 8/3, 8/4, 8/5, 8/6, 8/7, 8/8, 8/9, 8/10, 8/11, 8/12, 8/13, 8/14, 8/15, 8/16, 8/17, 8/18, 8/19, 8/20, 8/21, 8/22, 8/23, 8/24, 8/25, 8/26, 8/27, 8/28, 8/29, 8/30, 8/31, 9/1, 9/2, 9/3, 9/4, 9/5, 9/6, 9/7, 9/8, 9/9, 9/10, 9/11, 9/12, 9/13, 9/14, 9/15, 9/16, 9/17, 9/18, 9/19, 9/20, 9/21, 9/22, 9/23, 9/24, 9/25, 9/26, 9/27, 9/28, 9/29, 9/30, 10/1, 10/2, 10/3, 10/4, 10/5, 10/6, 10/7, 10/8, 10/9, 10/10, 10/11, 10/12, 10/13, 10/14, 10/15, 10/16, 10/17, 10/18, 10/19, 10/20, 10/21, 10/22, 10/23, 10/24, 10/25, 10/26, 10/27, 10/28, 10/29, 10/30, 10/31, 11/1, 11/2, 11/3, 11/4, 11/5, 11/6, 11/7, 11/8, 11/9, 11/10, 11/11, 11/12, 11/13, 11/14, 11/15, 11/16, 11/17, 11/18, 11/19, 11/20, 11/21, 11/22, 11/23, 11/24, 11/25, 11/26, 11/27, 11/28, 11/29, 11/30, 12/1, 12/2, 12/3, 12/4, 12/5, 12/6, 12/7, 12/8, 12/9, 12/10, 12/11, 12/12, 12/13, 12/14, 12/15, 12/16, 12/17, 12/18, 12/19, 12/20, 12/21, 12/22, 12/23, 12/24, 12/25, 12/26, 12/27, 12/28, 12/29, 12/30, 12/31.

WED. AT 2—Thurs. at 3:30. Sun. special films at 4 and 3:30.

ROCKY HILL PUBLIC LIBRARY, 10 Seventh Ave. (243-6876). 6/15 at 10:30 and 4 free films.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5, weekends 10-5. Free. Workshop/library, learning exhibits, and audio-artist Eric Kitch. 6/20, 27, 28, 29, 30, 1/25, 1/26, 1/27, 1/28, 1/29, 1/30, 1/31, 2/1, 2/2, 2/3, 2/4, 2/5, 2/6, 2/7, 2/8, 2/9, 2/10, 2/11, 2/12, 2/13, 2/14, 2/15, 2/16, 2/17, 2/18, 2/19, 2/20, 2/21, 2/22, 2/23, 2/24, 2/25, 2/26, 2/27, 2/28, 2/29, 2/30, 3/1, 3/2, 3/3, 3/4, 3/5, 3/6, 3/7, 3/8, 3/9, 3/10, 3/11, 3/12, 3/13, 3/14, 3/15, 3/16, 3/17, 3/18, 3/19, 3/20, 3/21, 3/22, 3/23, 3/24, 3/25, 3/26, 3/27, 3/28, 3/29, 3/30, 3/31, 4/1, 4/2, 4/3, 4/4, 4/5, 4/6, 4/7, 4/8, 4/9, 4/10, 4/11, 4/12, 4/13, 4/14, 4/15, 4/16, 4/17, 4/18, 4/19, 4/20, 4/21, 4/22, 4/23, 4/24, 4/25, 4/26, 4/27, 4/28, 4/29, 4/30, 5/1, 5/2, 5/3, 5/4, 5/5, 5/6, 5/7, 5/8, 5/9, 5/10, 5/11, 5/12, 5/13, 5/14, 5/15, 5/16, 5/17, 5/18, 5/19, 5/20, 5/21, 5/22, 5/23, 5/24, 5/25, 5/26, 5/27, 5/28, 5/29, 5/30, 5/31, 6/1, 6/2, 6/3, 6/4, 6/5, 6/6, 6/7, 6/8, 6/9, 6/10, 6/11, 6/12, 6/13, 6/14, 6/15, 6/16, 6/17, 6/18, 6/19, 6/20, 6/21, 6/22, 6/23, 6/24, 6/25, 6/26, 6/27, 6/28, 6/29, 6/30, 7/1, 7/2, 7/3, 7/4, 7/5, 7/6, 7/7, 7/8, 7/9, 7/10, 7/11, 7/12, 7/13, 7/14, 7/15, 7/16, 7/17, 7/18, 7/19, 7/20, 7/21, 7/22, 7/23, 7/24, 7/25, 7/26, 7/27, 7/28, 7/29, 7/30, 7/31, 8/1, 8/2, 8/3, 8/4, 8/5, 8/6, 8/7, 8/8, 8/9, 8/10, 8/11, 8/12, 8/13, 8/14, 8/15, 8/16, 8/17, 8/18, 8/19, 8/20, 8/21, 8/22, 8/23, 8/24, 8/25, 8/26, 8/27, 8/28, 8/29, 8/30, 8/31, 9/1, 9/2, 9/3, 9/4, 9/5, 9/6, 9/7, 9/8, 9/9, 9/10, 9/11, 9/12, 9/13, 9/14, 9/15, 9/16, 9/17, 9/18, 9/19, 9/20, 9/21, 9/22, 9/23, 9/24, 9/25, 9/26, 9/27, 9/28, 9/29, 9/30, 10/1, 10/2, 10/3, 10/4, 10/5, 10/6, 10/7, 10/8, 10/9, 10/10, 10/11, 10/12, 10/13, 10/14, 10/15, 10/16, 10/17, 10/18, 10/19, 10/20, 10/21, 10/22, 10/23, 10/24, 10/25, 10/26, 10/27, 10/28, 10/29, 10/30, 10/31, 11/1, 11/2, 11/3, 11/4, 11/5, 11/6, 11/7, 11/8, 11/9, 11/10, 11/11, 11/12, 11/13, 11/14, 11/15, 11/16, 11/17, 11/18, 11/19, 11/20, 11/21, 11/22, 11/23, 11/24, 11/25, 11/26, 11/27, 11/28, 11/29, 11/30, 12/1, 12/2, 12/3, 12/4, 12/5, 12/6, 12/7, 12/8, 12/9, 12/10, 12/11, 12/12, 12/13, 12/14, 12/15, 12/16, 12/17, 12/18, 12/19, 12/20, 12/21, 12/22, 12/23, 12/24, 12/25, 12/26, 12/27, 12/28, 12/29, 12/30, 12/31.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30, N.Y.C. Building, Flushing Meadows-Corona Park (593-2445). Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2000). Tues. Fri. 3-5. Sat. Sun. 1-5. 50¢ special. Special exhibit: Children's Day on an island, highlighting four of the ethnic groups that

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

- B Breakfast
Br Brunch
L Lunch
D Dinner
S Supper
(D) Inexpensive—Mostly \$10 and under*
(M) Moderate—Mostly \$10-\$25
(E) Expensive—Mostly \$25 and over*
AE American Express
CB Carte Blanche
DC Dineux Club
MC MasterCard
V Visa
Formal Jacket and tie
Dress Opt. Jacket
Casual Come as you are
*Average cost for a meal per person ordered a la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with 4 to 6 courses mean levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spicy cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. sec. L Mon.-Fri. noon-2:30, D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spicy grilled fish, calves liver with mustard sauce, sautéed shrimp & scallops on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6 p.m. Bar 4 p.m. Bar-Sat. Sun. 11:30-3:30. (M) AE.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spicy noodles. Open Mon.-Fri. 11:30-11. Closed Sat. Sun. (D) No Credit Cards.

FRANCESCA TAVERN RESTAURANT—Broad & Pearl St., 269-0144. Washington beds farwell to his officers here in 1763. Dress opt. Regional. American. Spicy Pearl St. roast oysters, carpaccio shrimp steak, red snapper granchiois. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French. Nouvelle cuisine. Spicy loin of lamb with haricots sauce, baby pheasant with poached figs and chestnut mouseline, escalote of veal kidneys in pommaro mustard sauce. Res. sup. D Sun-Thurs. 6-8 midnight, Fri.-Sat. 2 a.m. Br Sun-Thurs. 3-30. Complete D Sun-Thurs. 8-11. (M-E) AE, MC, V.

GREENHOUSE RESTAURANT & VINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional. American. Res. sec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30. Br Sun. 11-3. D Sun-Thurs. 5:10-30. Fri.-Sat. from 6. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—367 Broome St., 925-6775. Casual. Italian. Spicy homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1153. Dress opt. American. Spicy. of the day. steak, lamb, liver grilled over charcoal. Res. sec. Concourse cafe and

barroom. Dining Room: L Mon.-Fri. 11:30-2:30, D Mon.-Sat. 5-10. Barroom: 11:30-2 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spicy: honey shrimp bowls in the east, yan yan duckling. Res. sec. Open daily noon-1 a.m. (M) AE.

RAOUL'S—180 Prince St., 966-3516. Dress opt. Provincial French. Spicy: steak au poivre, ocarognes Polonais, rognons de veau à la moutarde. Res. sec. D only 6:30-12:30 daily. (M-E) AE, CB, DC, MC, V.

RUOGERO—194 Grand St., 925-1340. Casual. Italian. Res. sup. Same menu L Mon.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spicy: homemade pasta. Res. sup. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. sec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese peppy Sat. Sun. 10:30-3. Complete L & D. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., 431-3993. Casual. American. Spicy: chicken & ribs, hamburgers, salads. Open Sun-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 969-1111. 107 stories atop. World's largest American International Membership club & L (nonsmoker surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. sec. (E). Callers in the Bldg. Wine cellar, set. Lounge D with 5 wines. Mon.-Sat. at 7:30 Res. dress opt. International hours of courses. Open Mon.-Sat. 3-1 a.m. (cover after 7:30, Sun. to 9 (cover after 4). Mon.-Fri. 8:30-11:30. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—78 Wooster St., 966-1300. Casual. Nouvelle-Américain. Spicy: seafood salad, breast of duck with honey, tenders of beef with truffles. Res. sec. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat. Sun. noon-6. Private sec. (E) AE.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 962-0610. Casual. Spicy chicken tandoori. Res. sup. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11. Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (M) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & 6th Ave., 675-3030. Casual. Pub. Spicy: steak, old fashioned barbecue ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 1, Sat. to midnight, Sun. 1-10. Child's D. (M-E) AE, CB, DC, MC, V.

BIANCHI & MAROHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spicy: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sup. D only Mon.-Sat. 5:30-10:30. Complete D Sat. by open and popular. (M-E) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spicy: mariscos with egg sauce, veal Cade Espanol, paella. Res. sup. L Mon.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spicy: rack of lamb, striped bass, steak au poivre. Res. sec. D only Tues.-Fri. 5:30-10:30, Sat. 4:30-10. Closed Mon. (M-E) AE, CB, DC, MC, V.

DA SILVANO—280 Sixth Ave., 982-0090. Casual. Florentine. Res. sec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Sun. 5-11. (E) AE, DC, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sup. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2nd parking. Also El Chorro Espanol. (E) AE, DC, MC, V.

GAUVINS—19 Waverly Pl., 473-3261. Casual. American-Continental. Spicy: medallions de boeuf à la Soudanaise, entrecôte Venezuela, roast duckling with blueberry hearty sauce. Res. sup. L Mon.-Sat.

11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11 a.m. Valet from 10. (M) AE, CB, DC, MC, V.

GOTTLEBS—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spicy: whole fish, quiche steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat. Sun. noon-4. (I) AE, MC, V.

HORN OF PLENTY—61 Charles St., 242-0636. Casual. Continental-Southern. Spicy: stuffed pork chops, barbecued spare ribs, ribs rib of band. Res. sup. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. (M) AE, CB, DC, MC, V.

HUDSON RIVER CAFE—589 Hudson St., 255-1567. Casual. Regional. American. Spicy: shrimp in pernod, paste with caviar, fried mignon with green peppercorns. Res. sup. D Mon.-Sat. 6-midnight, Sun. to 10:30. Br Sun. noon-5. (M) AE, CB, DC, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spicy: cheese souffle, shrimp requestor with mustard frites, oysters with caviar and champagne sauce, veal with chateaufort mushrooms. Res. sup. L Tues.-Fri. 6-10. D Tues.-Sat. 6-11:30. Br Sun. 4-12:30. (M) AE, MC, V.

LA GAULOISE—503 Sixth Ave., at 13th St., 891-1363. Dress opt. French. Spicy: of the day. Res. sec. L Mon.-Fri. noon-3. D and after theater 5 daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-5660. Casual. French. Spicy: poppette de vad snapper aux légumes fondantes, langoues Valenciennes. Res. sec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spicy: paella à la Valenciana, maracade Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (M) AE, DC, V.

TEXARKANA—84 W. 10th St., 254-5600. Casual. American. Regional. Spicy: fried chicken, fried steak, crawfish. Res. sec. D daily 6-midnight. 5 Tues.-Sat. midnight-4 a.m. Private parties. (M) AE.

TRATTORIA DA ALFREDO—90 Bank St., 929-4040. Casual. Northern Italian. Spicy: coonco, steaks of beef with green sauce. Res. sec. L Mon.-Wed.-Sat. noon-2. D Mon.-Wed.-Sat. 8-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

UBRANIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European. home cooking. Spicy: stuffed cabbage, kasha with beef chunks, khorosh. Open Sun-Thurs. noon-11, Fri.-Sat. to midnight. (M) No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sup. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. 11-10. Private night. Private parties. (M-E) AE, MC, V.

YE WAVERLY INN—18 Bank St., 929-4377. Casual. Regional. American. Spicy: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sup. L Mon.-Fri. 11:45-3. D Mon.-Thurs. 5-10. Fri.-Sat. to 11, Sun. 4:30-9. Br Sun. noon-3:30. (M) AE, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—350 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. (M-E) AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 665-3626. Casual. Continental. Spicy: veal chop Salverne, double rib stuffed pork chops, red snapper en papillote. Res. sup. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. (M) AE, CB, DC, MC, V.

BISTRO ROMANTIQUE—813 Second Ave., bet. 33rd & 34th Sts., 959-4111. Casual. French. Spicy: calves liver on a bed of Dijon mustard, escalope de veau thérois, suprêmes de volaille maison. Res. sup. D daily 5:30-10:30, Br Sun. noon-5:30. Private parties for 40. (M) AE, MC, V.

RESTAURANT DIRECTORY

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., Grand Central, 850-5998. Casual. Continental. Res. sup. Open 6:30 a.m. mid-night daily. At. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 875-6612. Casual. Mexican-Spanish Spic. chicken Pambor, shrimp Malagueta. D only Mon-Sat. 5-11. Closed Sun. (I) No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 53rd St., 532-1693. Casual. Seafood. Spic. lobster burger, lemon sole, forestina, shell crab. Res. sup. L Mon-Sat. 11:30 D Mon-Sat. 5-11. Sun. noon-4. L Early Bird D 3-8. (M) AE, CE, DC, MC, V.

GIAMPELLA—238 Madison Ave., at 37th St., 685-8777/685-8726. Dress up. Northern Italian. Spic. passatelli, tortellini, val rollatini with green sauce. Res. sup. L Mon-Fri. noon-4. D Mon-Fri. 5:30-10:30, Sat. 4-11. Private parties for 25 Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4350. Casual. Continental. Spic. sliced fillet of beef perigourdine, poached fillet of sole bouffe femme. Res. sup. L daily 11:45-3 D daily 5:15-9.5 D daily 9:10-10. Complete L & D. Pizant in continental lounge Mon-Fri. 6:30-12:30. Banquet for 25-175. (M) AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 666-3770. Casual. Japanese. Spic. sushi, tempura, ebiyaki. Res. sup. L daily noon-2. D daily 6-10. Complete L & D. (M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spic. veal portiere, English lamb steak, seafood stuffed chump. Res. sup. L Mon-Fri. noon-4. D daily 5-midnight Champagne Br Sat-Sun. noon-4. Private parties. Reduced rate parking for D. Pizant Thurs-Sat. even. & Br. (M) AE, CB, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress up. Continental. Spic. bouillabaisse, rainbow pasta, supreme of stuffed chicken. Res. sup. L Mon-Fri. 11:30-2:30. D daily 5-11. Early Bird 5-7. Br Sun. noon-3. Pizant nightly (M) AE, CB, DC, MC, V.

JOANNA—18 E. 16th St., 675-7900. Casual. Continental. Spic. brook trout, pasta, green peas, seafood. Res. sup. L Mon-Fri. noon-4. D daily 5-11 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 29th St., 685-0666. Casual. Provençal French Spic. bouillabaisse, pasticcetti, jambonnet a la Miquet. Res. sup. L Mon-Fri. noon-2:30. D daily 6-11. (M) AE, CB, DC, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spic. canneloni, choucroute, pot-au-feu, steak au poivre. L Mon-Fri. noon-4. D daily 5-2 a.m. (M) AE, CB, DC, MC, V.

LA PETITE AUVERGNE—118 Lexington Ave., at 28th St., 685-5003. Casual. Provençal dishes in recreation of French inn. Spic. pigeon aux charentaises. Res. sup. L Mon-Fri. noon-3. D daily 5-11. Private party room. (M) AE.

LA TOIA—519 Second Ave., at 29th St., 685-1099. Dress up. Spanish. Spic. paella & la Valenciana, chicken & la Toia. L Mon-Fri. noon-3. D Mon-Thurs. 3-midnight. Fri. to Sat. 2-1. Sun. 2-midnight. (M) AE, CB, DC, MC, V.

MINDY'S-Harley Hotel, 212 E. 42nd St., 490-8900. Dress up. French-Continental. Spic. veal escaroppe with pesto, bouillabaisse, smoked meat combination. Res. sup. 8 daily 7-11. L Mon-Fri. noon-2:30. Br Sun. noon-3. D daily 5-10:30. 5-10:30-midnight. International menu served between meals. (M) AE, CB, DC, MC, V.

OLIVIA—34 Second Ave., bet. 24th & 25th Sts., 723-1953. Casual. Spanish. Spic. mariscos. L Mon-Fri. 11:30-3 D Sun-Thurs. 4-11, Fri-Sat. to midnight. Gristleau Wed. Sun. Reduced rate parking in bldg. 6-30. (M) AE.

ORCHID—81 Lexington Ave., at 25th St., 685-0960. American-Continental. Spic. salads, lettuce, fresh fish, appetizer. Open Sun-Fri. noon-11:30, Sat. to 12:30. Br Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. 3-30. (M) AE.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spic. oysters, grappa, swordfish, red snapper. Res. sup. Open Mon-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 14th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spic. steak, shrimp. Res. sup. L Mon-Fri. noon-3. D Sun-Thurs. 3-midnight. Fri-Sat. 1 a.m. Br Sat-Sun. noon-5. L 8 a.m. & 3-4. (M) AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress up. American-Continental. Spic. chicken Jack Daniels, veal scaloppine, roast prime rib. Res. sup. L Mon-Fri. noon-2:30. D daily 5-10:30. 8-8:30. Sat-Sun. noon-3. Pizant Mon-Fri. evenings & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1787. Dress up. Northern Italian. Spic. lettuce cassino, salmonburger, veal, Brumana. Res. sup. L Mon-Fri. noon-3. Sat. to 4. D Mon-Thurs. 4:10-10. Fri-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 689-1077/684-4327. Casual. Indian-Pakistani. Spic. chicken tandoori, chicken khamri kabab, fish masala. Res. sup. Open daily noon-midnight. Complete L & D. CB, DC, MC, V. (M)

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spic. hamburger, barbecued ribs, mussels marinara. L Mon-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat-Sun. 12-4:30. Bar open to 4 a.m. Glass enclosed cafe. (I) AE, CB, DC, MC, V.

TRUMPET—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spic. medallions of veal, fillets of beef, Dover sole. L Mon-Fri. noon-2:30. D Mon-Sat. 5-11. Pizant Mon-Sat. even. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAYS—190 Third Ave., at 17th St., 532-7900. Casual. American. Spic. steak, hamburger, salad. Open daily 11:30-2 a.m. Spic. Br Sat-Sun. noon-4 (closed Champagne). Also Champagne. L Mon-Fri. 846 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, CB, DC, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spic. poikchi, kalbikkom, saumhi. Res. sup. Open daily noon-11. Pizant Mon-Fri. even. Private parties 20-200. (M) AE, CB, DC, MC, V.

Z RESTAURANT—117 E. 19th St., 254-0960. Casual. Greek. Spic. lamb chops, lamb, pork, chicken. L Tues-Fri. 11:30-3. D Tues-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. (I) AE.

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43rd-58th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spicy. Intestine. Alfredo. Res. rug. Open daily 11:30-11:30. Br. Sun. noon-4. **AE, CR, DC, MC, V.**

AMBAADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dressed up. Continental. Spicy. supreme of chicken, rack of lamb. Res. oec. Br. daily 7-11. L. daily noon-3. D. daily 6-11. Champagne bottles. Br. rug. Open daily noon-midnight. **AE, CR, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spicy. terrine of sweetbreads with pistachios, seared veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. rug. Br. daily 7-10:30. L. Mon.-Sat. 11:30-3. D. daily 6-11:30. Br. Sun. 11-3:30. **AE, CR, DC, MC, V.**

BRASSERIE—100 E. 53rd St., 751-4860/751-4841. Casual. French-Alsatian. Spicy. choucroute au saucisson, onion soup, hrische. Br. daily 8-11. Br. Sat. Sun. noon-8. L. Mon.-Fri. 11.5 D. daily 5-10.5. D. daily 10-6 a.m. **AE, CR, DC, MC, V.**

THE CATTLEMAN—5 E. 45th St., 881-1200. Dressed up. American. Spicy. prime rib, steak, chicken. Res. rug. L. Mon.-Fri. 11:30-3:30. D. Mon.-Fri. 3:30-11. Sat. 11:30-3:30. Sun. 3-10. Piano bar in saloon. **Br. CR, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-8585. Casual. Spicy. soup, salad, fondue, sandwiches, cheeseboard. Open Mon.-Fri. 11-1:30. Sat. midnight. Sat. from 4. Br. Sun. 11:30-4. D. Sun. 4:30-11. **AE, CR, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2190. Casual. Contemporary. Spicy. soup, long cut cubes. Res. rug. L. Mon.-Sat. 11:30-3. D. Mon.-Sat. 3-11 a.m. Sun. noon-1 a.m. Valet parking after 6. **AE, CR, DC, MC, V.**

CINOTEA IPIERIOLE—137 E. 59th St., 759-9720. Dressed up. European. Spicy. game, intestine. Extensive wine library. Res. rug. L. Mon.-Fri. noon-3. D. Mon.-Sat. 5-midnight. Closed Sun. **AE, CR, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Dressed up. Continental. Spicy. Roast. Mon.-Fri. noon-2:30 (night cover). D. Mon.-Sat. 5-11:30 (cover). Complete pre-theater D. 5-6:30. After-theater D. 10-11:30. Res. oec. Closed Sun. (E). Bar. Theater D. Mon.-Sat. noon-2 (cover). D. Mon.-Fri. 5:30-9:30 (no cover). Reduced rate parking from 8. Private parties in both rooms. Closed Sun. **AE, CR, DC, MC, V.**

GAMBELL'S 250 RESTAURANT—49 E. 50th St., 688-2760. Dressed up. Northern Italian. Spicy. imported shrimp. Res. rug. L. Mon.-Fri. noon-3. D. Mon.-Fri. 3-midnight. Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **AE, CR, DC, MC, V.**

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spicy. sushi, tempura, beryski. Res. L. Mon.-Fri. noon-2:30. D. Mon.-Fri. 5:30-10:30. Complete L. & D. Private parties. Closed Sat. **AE, CR, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 887-4771. Casual. Chinese. Spicy. beef, sea bass. Res. rug. Open Sun.-Thurs. 11:30-11 p.m. Fri.-Sat. to 1 a.m. **AE, CR, DC, MC, V.**

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dressed up. Northern Italian. Spicy. lasagna, marinara, homemade pasta. Res. oec. L. Mon.-Fri. noon-3. D. Mon.-Fri. 5:30-10:30. Sat. 5-11. Closed Sun. **AE, CR, DC, MC, V.**

KINO CLOU RESTAURANT—2 E. 58th St., in the St. Regis-Harbor Hotel, 753-4500. Dressed up. French-American. Res. oec. Open Mon.-Sat. 7 a.m.-midnight. Sun. to 11 p.m. Br. Sat. Sun. noon-2:30. Private 5:30-9. Broadway review shows Mon.-Sat. at 9:30. Fri.-Sat. at 11:30. (E). St. Regis Bar. L. Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m. to 2 a.m. Sun. noon-midnight. Actor's Cocktail Menu. Fri.-Sat. to 2 a.m. **AE, CR, DC, MC, V.**

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American. Spicy. rack of lamb, duckling & foie gras, sole amandine. Open Mon.-Fri. noon-4 a.m. Sat.-Sun. from 5. **AE, CR, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dressed up. French. Spicy. veal chop, poached salmon. Res. oec. L. Mon.-Fri. noon-3. D. Mon.-Sat. 4-midnight. Banquet for 10-150. John Bayless on piano nightly. Closed Sun. **AE, CR, DC, MC, V.**

LA CHAMBONNETTE—890 Second Ave., at 47th St., 752-7320. Jacket required. French. Spicy. rack of lamb. Res. rug. D. only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced rate parking. Closed Sun. **AE, CR, DC, MC, V.**

LA CÔTE BASQUE—5 E. 55th St., 689-6823. Formal. French. Spicy. côte de veau au saucisson. Res. oec. L. Mon.-Sat. noon-2:30. D. Mon.-Sat. 6-10:30. Closed Sun. **AE, CR, DC, MC, V.**

LA RECOLITE—110 E. 49th St., 421-4389. Formal. French. Spicy. roast of beef, sweet corn, duck, foie gras, fresh braised salmon in lemon butter with anise, oysters with champagne vinegar and lemon. Res. rug. L. Mon.-Fri. 11:30-3. D. Mon.-Sat. 6-11:30. Closed Sun. **AE, CR, DC, MC, V.**

LELO RISTORANTE—45 E. 54th St., 751-1555. Formal. Italian. Spicy. spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. rug. L. Mon.-Fri. noon-3. D. Mon.-Thurs. 5:30-10:30. Fri.-Sat. to 11. Closed Sun. **AE, CR, DC, MC, V.**

LE MADRICAL—216 E. 53rd St., 359-0322. Dressed up. French. Spicy. mignon de veau au saucisson, cœur de filet o chamois au poivre vert. Res. oec. L. Mon.-Fri. noon-2:30. D. Mon.-Sat. 6-10:30. Closed Sun. **AE, CR, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spicy. confit de canard, mignon de veau, crispes saut. Res. oec. L. Mon.-Fri. noon-2:30. D. Mon.-Fri. 5:15-10:30. Sat. to 11. Complete L. & D. Private parties for 300 Closed Sun. **AE, CR, DC, MC, V.**

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spicy. braised salmon with apple cider sauce, rostit de canard, madras de veau with Roquefort cheese sauce. Res. rug. L. Mon.-Fri. noon-3. D. Mon.-Sat. 6-10 Private parties Closed Sun. **AE, CR, DC, MC, V.**

LUTEC—249 E. 50th St., 752-2225. Formal. French. Spicy. blanquette de poulet, filet de veau, duck au poivre. Res. oec. L. Tues.-Fri. noon-2. D. Mon.-Sat. 6-10 Closed Sun. **AE, CR, DC, MC, V.**

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4025. Dressed up. French-Italian. Spicy. basses, fresh swordfish, salmon. Res. rug. L. Mon.-Fri. noon-3. D. Mon.-Sat. 6-11 a.m. Closed Sun. **AE, CR, DC, MC, V.**

MARIO'S VILLA D'ESTE—4 E. 58th St., 759-4025. Dressed up. French-Italian. Spicy. squab. Res. oec. L. Mon.-Sat. noon-3. D. Mon.-Sat. 9:30-11. Sun. from 5 Complete L. & D. **AE, CR, DC, MC, V.**

MIMIS—884 Second Ave., at 52nd St., 759-4692. Casual. Italian. Spicy. mousses & close combination, intestine Alfredo, val parmigiana. Open Mon.-Fri. noon-3 a.m. Sat. from 1 p.m. Fri.-Sat. 5-midnight. Bar open 1 hr. later. Open Mon.-Sat. from 9 p.m. **AE, CR, DC, MC, V.**

MONSIEUR EL—61 E. 55th St., 355-2070. Formal. Italian. Spicy. shrimp, veal dishes. Res. rug. L. Mon.-Fri. noon-3. D. Mon.-Sat. 5:30-10:30. Closed Sun. **AE, CR, DC, MC, V.**

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dressed up. Italian-Continental. Spicy. steak. L. daily 11-4. D. daily 6-11 a.m. Complete L. & D. **AE, CR, DC, MC, V.**

O'LENNY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spicy. southern fried chicken, chili, barbecued spareribs. Res. rug. L. Mon.-Fri. 11:30-3. D. daily 6-2 a.m. **AE, CR, DC, MC, V.**

PALM—857 Second Ave., at 62nd St., 533-5335. Casual. American. Spicy. steak, lobster. Open Mon.-Fri. noon-10:45. Sat. 5-11. Closed Sun. **AE, CR, DC, MC, V.**

PENNY TENO—219 E. 44th St., 882-8050. Casual. Hunan. Spicy. chicken three flavors, vegetable pie, mixed quail soup in bamboo container. Res. oec. Open daily noon to 11 p.m. **AE, CR, DC, MC, V.**

THE OULTED OIRAFEE—955 Second Ave., bet. 50th & 51st Sts., 753-5335. Formal. French nouvelle cuisine. Spicy. bœuf carpaccio, bœuf puresse, truffe remoulade, confit of duck, strudel of crabmeat. Res. oec. D. Mon.-Fri. 6-10 Private parties. Closed Sat.-Sun. **AE, CR, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berberie Place, 753-5970. Dressed up. Nouvelle cuisine. Res. rug. L. Mon.-Fri. 11:30-3. D. daily 6-10:30. L. 6-10:30. D. 10:30-3. Closed Sun. **AE, CR, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spicy. daily game dishes. Res. rug. D. only Mon.-Sat. 6-2 a.m. Closed Sun. **AE, CR, DC, MC, V.**

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RUSSIAN BEAR—139 E. 58th St. 355-9080.
Casual. Russian-American. Spelt: hot borsch, blini
with red caviar, pelmeni, piroshki. Res. sug. L Mon.-
Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra
nightly. (M) AE, CB, DC, MC, V.

SHINBASHI—260 Park Ave., on 48th St. 661-3915.
Dress opt. Telami and western seating for Japanese
food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat.
5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St. 986-3775.
Casual. Sichuan. Spelt: Chengdu style whole fish,
Sichuan Peifan beef dumplings, eggplant strips in garlic
sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m. Sat.-
Sun. from noon. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St.
753-1530. Dress opt. American. Spelt: 16-oz. steak, 4-
to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11.
Fri. to midnight. Sat. 5-midnight. Sun. 4-10 p.m.
(M) AE, CB, DC, MC, V.

TANO'S CHARLOTTE—238 E. 53rd St. 358-5096.
Casual. Sichuan. Spelt: Sichuan lamb, marvelous
beef, smoked duck. Res. sug. L daily noon-3. D Mon.-
Thurs. 5:10-30. Fri. Sun. to 11. (M) AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St. 371-8144. Formal.
Northern Italian. Spelt: paglia e fieno, veal Toscana.
Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs.
5:30-10:30. Fri.-Sat. to 11. Closed Sun. (M) AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St.
661-3090. Casual. Italian. Spelt: veal, pasta, home-
made pastry & ice-cream. L Mon.-Sat. 11:30-3:30.
D Mon.-Sat. 3:30-11:30. Sun. Mon.-Fri. 7-11:30. Closed
Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th &
50th Sts. 355-3000. Bull and Bear. Dress opt. British-
American. Spelt: beef, seafood. Res. sug. L daily
noon-2. Daily 5-10. 5 daily 10:30-12:30 a.m. Cock-
tails 5-1 a.m. (M-F) Peacock Alley Restaurant &
Cocktail Lounge: jacket required. Continental-
style cuisine. Res. sug. B Mon.-Fri. 6:30-10:30.
Sat. 7-10:30. Sun. 8-10:30. L noon-2:30. D
5:30-10:30. Complete D. Butler Res. Sun. 11:30-2:45.
Res. Cole Porter's own piano Tues.-Sat. 5-2 a.m. Sun.
11:30-2:45. (M-F) Cocktails Mon.-Sat. 11-2 a.m.,
S. a.m., Sun. from noon. Oscar's: Casual dining and
snacks. B Mon.-Sat. 7-11:30. Sun. to noon. L Mon.-Sat.
11:30-3. Sun. noon-5. D 5-9:30. Complete D. Snacks
or 5 to 11:45 p.m. Cocktails noon-11:45. Stu Harry's
Bar: Cocktails daily 1 p.m.-3 a.m. Juke Box. The
Hidewake: Cocktails Tues.-Sat. 5-1 a.m. Planet 9.1
a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 58th St. 465-8111/469-8110.
Casual. Italian. Spelt: real chop Milanese. Open
Mon.-Fri. noon-11:30. Sat.-Sun. to midnight. Com-
plete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 48th St. 245-9744/
246-1960. Dress opt. French. Spelt: moules mari-
nières, duckling bispered, seafood berry. Res. nec. L
Mon.-Fri. noon-3. D Mon.-Fri. 5-11. Sat. from 4:30.
Closed Sun. (M) AE.

ALCONQUE—99 W. 44th St. 460-6800. Dress opt.
Three dining rooms. Continental. Res. sug. L noon-3.
D Mon.-Sat. 5:30-9:30. Bk Sun. noon-2. L Mon.-Sat. 5-8. Bk
let 9:30-12:30. Free D parking 5:30-1 a.m. Cover at
L & D. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W.
51st St. 581-3580. Dress opt. Steakhouse. Spelt:
guaranteed prime beef, fresh fish, lobster. Res. sug.
L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater
D. Closed Sat.-Sun. (M-F) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. 582-2166. Casual.
French. Spelt: omelette de veau, tripes à la mode de
Cesen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5:30-11:30. Complete D. Closed Sun. & major holi-
days. (M) AE.

BABYFACE—321 W. 46th St. 246-8171. Dress opt.
Northern Italian. Spelt: vitello tonnato. Res. nec. L
Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete
pre-theater 5:30-7. Private rooms. Summer outdoor
garden. Spelt: veau. (M-F) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE—51st St. & Broadway.
757-3110. Casual. Pub atmosphere. Spelt: steak, old
fashioned barbecued ribs, beef, shrimp & salad bar,
beers, wine or martini with dinner. L Mon.-Sat. 11-
11:30. D Mon.-Sat. from 3. Sun. from noon. Child's D.
Also 44th St. & Broadway. 396-1910. L Mon.-Sat.
from 11:30. D Mon.-Sat. from 3. Sun. from noon. 45th
St. & Eighth Ave. 361-0500. L W. 44th St. Sat.
11:30-3:30. D Mon.-Sat. from 4. Sun. from 1 (M-F)
AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. 541-7777.
Casual. Indian. Spelt: barbecued steak, an amazing
platter, lamb or beef Pandoza. Res. sug. L daily noon-
3. D daily 5-11. Complete L & D. Free D parking.
(M) AE, CB, DC, MC, V.



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CAFFE FONTANA—511 Seventh Ave., at 52nd St., in Sheraton Center Hotel, 581-1000. Casual. Continental. B Mon-Sat 7:10-30. Br Sun, 10-3. L Mon-Sat 11:30-2:30. Piano bar sat night 5-11 (M). AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 889-9183. Dine out. French-Mandarin. Spick. crispy fish in chive oil. Res. req. Open Mon-Sat 11 a.m.-11 p.m. Discount D. closing. Closed Sun. (I) AE, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-Amerique. Spick. grilled lamb with sorrel sauce, Russian chicken cutlets, bar scallops Florida style. Res. req. Open daily 11:30-2 a.m. Br open till 4 a.m. (M) AE, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 285-3960. Casual. English-American. L Mon-Sat 11:30-4, daily to 4 a.m. Br Sat 11:30-2 a.m. (I,M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spick. lobster tail Wellington, poulet sauté with champagne & vinaigrette, pork duckling with honey baked banana. Res. req. L Mon-Sat noon-3 D Mon-Sat 5-11. Sun noon-11. Bar 3-7 (M) AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 46th St., 245-9717. Casual. French-American. D only Mon-Sat 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC.

FRENCH SHACK—65 W. 59th St., 248-5128. Casual. French. Spick. soft shell crab, fresh salmon, omelette de veau aux chaussons. Res. req. L daily noon-3 D Mon-Sat 5-11. Sun from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 40th St., 575-1866. Dress out. French. Res. req. L Mon-Sat noon-3. D Mon-Sat 5-10. Pre-theater D 5-8:30. Closed Sun. (M) AE, V.

GREAT AUNT FANNY'S—340 W. 46th St., 785-7374. Casual. Continental-American. L daily noon-4 D Mon-Sat 4:12-30. Sun 1-10. Bar open 1 p.m. later. (M) AE, DC, MC, V.

HO HO—131 W. 50th St., 245-3258. Casual. Classic Continental-American. L Mon-Sat 11:30-4 D Sun-Thurs 4-1 a.m., Fri-Sat 2 to 2 Complete L & D. Free D parking after 5:30 (I,M) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-6981. Dress out. American. Spick. seafood. Res. req. Open daily noon-midnight. (M) AE, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 56th St., 582-8180. Casual. Chinese-Szechuan. Spick. three lozard crystal prawns. Peking duck. Res. req. Open daily noon-midnight. Complete L (I,M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 59th St., 753-7295/589-5930. Jacket required. Italian-Continental. Spick. veal chop Pavillon, steak Pavillon, piccata Guido. Res. req. L Mon-Sat noon-3 D Mon-Sat 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (In Exmo Bldg.) 245-4094. Casual. Japanese. Spick. sushi, sashimi. Res. req. L Mon-Sat noon-2:30 D Mon-Fri 5-10, Sat 5 to 9:30. Closed Sun. (M) AE, CB, MC, V.

JOES PIER—58-153 W. 52nd St., 245-6552. Casual. Spick. seafood and steak. Res. req. Open Mon-Sat 11-3 a.m., Sun to 1 a.m. Spec. L Mon-Fri noon-3. Ent night only. (M) AE, CB, DC, MC, V.

KIPPY'S PIER—44-361 W. 44th St., in the Midland Plaza, 245-4444. Casual. American. Spick. Spick. veal outfit, perennials, shrimp scampi. Res. req. L daily 11:30-3 D daily 3-1 a.m. Ent night only. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 59th St., 586-7650. Casual. French bistrot. Spick. French hamburger, omelette, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight (I) AE.

LEBARGOT—47 W. 55th St., 245-4266. Dress out. French. Spick. macarpet with interaction. Dorey. marmite with eggs, omelette de veau au calvados. Res. req. L Mon-Sat noon-3 D Mon-Fri 11:30-1:30. Sat 5-9. Private parties for 85. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LES FRYDENES—251 W. 51st St., 245-0044, 245-0373. Dress out. French. Spick. coquilles St. Jacques. Res. req. L Mon-Sat noon-3 D Mon-Sat 5-midnight Spec. pre-theater D 5-9. Closed Sun. (M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7999. Jacket required. French. Spick. saumon soup, rock cornish hen, omelette de veau fercé, Maurice's special choucroute. Res. req. L Mon-Fri noon-2:30 D Mon-Sat 5-midnight Private parties. Ent Closed Sat & 26-7/20 (M) AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 46th St., 585-5151. Casual. Italian. Spick. veal & chicken. No res. req. Res. req. L Mon-Sat 11:30-2:30. D Mon-Sat 3:30-11:30. Sun 2:30-11:30. Sun 2:30. Complete L & D. Ent night. Private parties for 500. (M) AE, CB, DC, MC, V.

MAURICE—116 W. 57th St., in the West 57th St. Paychess. Meridies. 245-7788. Jacket required. French nouvelle. Spick. foie gras with choux art & la vapeur, homard roti & la vanille, mille-feuilles de framboises. Res. req. L Mon-Fri noon-2:30 D Mon-Sat 3:30. Pre-theater D 4-6. Complete L (I) AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spick. polio Bolognese, costolone Milanesa. Res. req. L Mon-Sat noon-3 D 3-midnight. Free parking after 6 p.m. Pre-theater D 5-10 (I,M) AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0718. Casual. Continental. Spick. bouillabaisse, emmance surchoison. Res. req. Open daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. Hurlingham's D. Dress out. International cuisine. Res. req. L Mon-Fri from 7:30 a.m., Sat-Sun from 8 L daily noon-2:30. D 5 & 5:11-30. Full bar daily 5-11:30. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 787-9000. Jacket required. French-Italian. Res. req. Cocktails Mon-Fri from 4 Sat from 3 Sun from noon D Sun-Mon 8:10 (open till midnight). Tues-Sat to 11:30 (open till 1 a.m., Sun 11:30-2 D. Pre-theater D 5-11. Sun 11:30-3. Live orchestra. Tues-Thurs 7-1 a.m. Fri-Sat 8-2 a.m., Sun 6-midnight Music charge after 7. (M) Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. req. D Mon-Sat 5-11:30. Live orchestra. Tues-Thurs 7-1 a.m. Fri-Sat 8-2 a.m., Sun 6-midnight Music charge after 7. (M) AE, CB, DC, MC, V.

RAINBOW GRILL: Jacket required. Redesigned nightclub offering French-Italian menu. Res. req. D Mon-Sat 5-11:30. Live orchestra. Tues-Thurs 7-1 a.m. Fri-Sat 8-2 a.m., Sun 6-midnight Music charge after 7. (M) AE, CB, DC, MC, V.

RAINIER'S—611 Seventh Ave., at 52nd St., in Sheraton Center Hotel, 581-1000. Formal. Northern Italian. D Mon-Sat 6:11-30. Cocktails from 4. Complete D. Pianist Ann Hampton Callaway Mon-Sat 7:30-11:30. Closed Sun. (I) AE, CB, DC, MC, V.

RENE PUJOL—521 W. 51st St., 245-3023/974-0076. Dress out. French. Res. req. L Mon-Sat 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 245-8340. Jacket required. Northern Italian. Spick. soupe de poisson, poulet a l'ail, veal magret. Res. req. L Mon-Fri noon-2:30 D Mon-Sat 5:30-10:30. Complete L. Closed Sun. (I) AE, CB, DC, MC, V.

SARDIS—234 W. 44th St., 211-8440. Dress out. Continental-Italian. Spick. cannellini au gratin. Res. req. L Mon-Sat 11:30-3:30. Closed Sun. & holidays. L Mon-Fri 4 daily 3:30-9. Complete L & D. Br Sun noon-4. After-theater 5 to 12:30. Parties. (I,M) AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0545. Jacket required. Greek. Res. req. L Mon-Fri noon-2:30. D Mon-Sat 5:30-10:30. Complete L. Closed Sun. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7236. Dress out. Continental. Spick. trout, prime rib, seafood. Res. req. L daily 11:30-4 D daily 4-11 a.m. After-theater. No smoking room. Parties for 10-300. Private parties for 500. (M) AE, CB, DC, MC, V.

STAGIO DELICATESSEN—534 Seventh Ave., at 53rd & 54th Sts., 245-7850. Casual. Spick. smoked & cured pastries, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. Br to 11 a.m. No res. req. (M) AE, CB, DC, MC, V.

SWISS CENTER RESTAURANT—19 W. 49th St., 247-8545. Dress out. Swiss specialties. Waitress. The Swiss Pavilion. Res. req. L Mon-Fri noon-2:30 D Tues-Fri 5:30-10, Sat to 11. (I,M) AE, DC, MC, V.

TOMMY'S—110 W. 50th St., 245-7850. Casual. Spick. 8 (I,M). Ball Bar and Lounge. L Mon-Fri 11:30-3. Free parking Mon-Fri after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

"21" CLUB—81 W. 52nd St., 582-7200. Formal. Continental. Spick. fish, game. Res. req. L Mon-Fri 8-11:30. After-theater 11:30-3. Closed Sun. (I) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

VAN BURK—349 W. 46th St. 581-0222. Casual. American-Continental. Spic. USDA prime rib roast, rack of lamb, wild scallops. Res. reg. D Tues.-Sun. 5:11-30. S 11:30-1. Pianist Paul Roth. Wed.-Sat. Closed Mon. (M) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas. 247-2703. Big Waller's Continental. Res. reg. D Tues.-Sun. 11:30-2:30 D Mon.-Fri. 5:11. Sat.-Sun. 10 to 11. 11:30-3. D 5:10 & Lounge American L. Mon.-Fri. 11:30-2:30. S 5:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—337 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spic: red snapper in crust of salt, torts with polenta, veal with alla Fiorentina. Res. reg. L Mon.-Fri. noon-2:30 D Mon.-Sat. 6-11. Closed Sun. (M) AE

BEETSTAR CHARLIE'S—Third Ave., at 58th St., 888-9680. Casual. American. Steak, lamb, ribbed, rack, salt shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4 D daily 4-11. (M) AE, DC, MC, V.

BRIDGE HO'S FOUR SEAS—116 E. 57th St., 752-2610/421-4252. Casual. Continental. Res. reg. D Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. (M) AE, DC, V.

BRUNO—340 E. 58th St., 888-4190. Dress or tux. Spic: fish, wild mushrooms, steak, lamb, veal, pork. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. (M) AE, DC, MC, V.

COPENHAGEN—68 W. 58th St., 688-3890. Dress or tux. Scandinavian cuisine. Authentic atmosphere. Res. reg. L Mon.-Fri. noon-2:30, Sat. to 4 D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. (M) AE, CB, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French Spic: saucisson de legumes, foie de veau, pan de grain de moutarde. Res. reg. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, DC, MC, V.

FELDIA—343 E. 58th St., 758-1479. Jacket required. Northern Italian Spic: penzance litanie, quail with polenta, roast amaretti. Res. reg. L Mon.-Fri. noon-3 D Mon.-Fri. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5883. Dress or Italian. Spic: Roman dishes. Res. reg. L Mon.-Fri. noon-3 D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

GALLORED—50 E. 58th St., 759-1710. Dress or tux. Northern Italian. Clay cooking. Res. reg. L Mon.-Fri. 11:30-3 D nightly 5:30-11. (M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spic: 65 kinds of homemade pastes. Res. reg. L Tues.-Fri. noon-3 D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

HIBERNIA—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spic: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. reg. L Mon.-Fri. noon-4 D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 58th St., 758-9599. Casual. Jewish. Res. reg. D Open Mon.-Fri. 5-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. AE, DC, MC, V.

LA CAMELIA—228 E. 58th St., 751-5488. Jacket required. Italian. Spic: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, legato di vitello e Lucanica Turinese. Res. reg. L Mon.-Fri. noon-3 D Mon.-Sat. 5-1 a.m. Piano bar till 2 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LE STEAK—1009 Second Ave., bet 57th & 58th St., 421-9072. Dress or tux. French-style steakhouses serving steak only. D daily 5:30-11. Complete L. (M) AE, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. reg. L Mon.-Sat. 11-3 D Mon.-Thurs. 5:30-7:30 High tea Mon.-Fri. 3-5. Closed Sun. (M) AE

LE VEAU D'OR—129 E. 60th St., 638-8133. Dress or tux. French Spic: rognons de veau sauté moutarde. Res. reg. L Mon.-Fri. noon-2:30 D Mon.-Sat. 6-10:15. Complete L. & D. Closed Sun. (M) AE

THE MAGIC PAN—149 E. 57th St., 371-3288. Casual. French-Hungarian. Spic: cordon rouge steak, roq. reg. v. Res. reg. D Open Mon.-Fri. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L. & D. Private parties for 100. Also 1409 Ave. of the Americas, 755-5080. Open Mon.-Fri. 11:30-2:30. Closed Sat. from 11, Sun. 11-10. Et. Wed.-Sat. (M) AE, DC, MC, V.

MIRVANA—300 Central Park West, 752-0270. Casual. Indian. Bengali/Pakistani. Res. reg. Open daily noon-1 a.m. Complete L. & D. Live also music daily 7-10:30, Fri.-Sat. to 11 (on cover). (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Red Parrot. Dress or tux. Spic: roast duck, Res. reg. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br. Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trip for dancing Tues.-Sat. 5:12-30 (M-D) 2:30 Afternoon. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oak Room: Dress or tux. Continental. Spic: minestrone di lobster & le Nantua. Res. reg. L Mon.-Fri. noon-3 D Mon.-Fri. 6-10, Sat.-Sun. to 11. (D) Oyster Bar: Casual. Fresh seafood. Res. reg. Open Mon.-Fri. 11:30 a.m.-1 a.m., Sun. from noon. (R-D) Palm Court: Dress or tux. Continental. Res. reg. B Mon.-Sat. 7:30-10. Golden service Mon.-Sat. 11-noon. Br. Sun. 11-2:45. L Mon.-Sat. noon-2:30 Afternoon. Res. reg. L Mon.-Fri. 2:30-5, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily (D) Trader Vic's: Dress or tux. Continental-Polynesian. Res. reg. L Mon.-Fri. 11:30-2:30 Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Sun. 4-11:30 (M-D) AE, CB, DC, MC, V.

FRONTY RESTORANTE—30 E. 58th St., 421-8151. Dress or tux. Northern Italian. Spic: minestrone. Res. reg. L Mon.-Fri. 11:30-4:30 D Mon.-Sat. 5-midnight, Sun. 4-11 (M) AE, DC, MC, V.

REGINNE—502 Park Ave., bet 58th & 60th Sts., 626-0990. Jacket & tie required. French. Spic: roast duck, lobster in port sauce, fillet of veal in green pepper sauce. Res. reg. L Mon.-Fri. noon-3 D Mon.-Sat. 6-midnight. Pre-theater D 5-8. Closed Sun. (E) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 285-0947. Jacket required. Russian Spic: blini, shashlik, chicken Kiev. Res. reg. Open Sun.-Fri. 11:30-1 a.m., Sat. to 2 a.m. 5 after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHAH JAHAN—680 Eighth Ave., bet 57th & 58th Sts., 586-4180. Casual. Indian Moghali. Spic: tandoori chicken, duck maula, lamb vindaloo. Res. reg. L Mon.-Fri. noon-2:30 D daily 5-midnight. (M-D) AE, CB, DC, MC, V.

RHEZAN—W. 58th St., 371-1414. Dress or tux. Pakistani. Spic: tandoori chicken, quail, brochette of seafood. Res. reg. L Mon.-Fri. noon-2:30 D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress or tux. International cuisine. Res. reg. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. French. Spic: grosse de sole Frères Trappier, chausson de grenouille au citron, flet d'agou au croûte. Res. reg. L Mon.-Fri. noon-3 D Mon.-Sat. 6-midnight. Private parties for 36. Complete L. & D. Closed Sun. (E) AE, CB, DC, MC, V.

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ACORA—1550 Third Ave., at 57th St., 398-9983. Casual. American-Continental. Spic: marinated steak, lamb, chicken continental, Agou burger, ice cream. Open Mon.-Thurs. 11:30 a.m.-1:30 p.m., Fri.-Sat. to 1 a.m. Sun. noon-10. L Mon.-Fri. 11:30-2:30. Pianist nightly and Br. AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 61st St., 288-5800. Saretto. Dress or tux. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3 D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. 10-1 a.m. Br. Sun. noon-3. Et. Tues.-Sat. The Furnished Room: L Mon.-Sun. noon-3. Afternoon tea 3-5. 6-11. The Terrace: L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.

ANDRIE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6819. Dress or tux. Mid-East/Turkish. Spic: striped bass in phyllo, herb red of lamb, coquilles. Res. reg. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. (D) AE, CB, DC, MC, V.

BAUMER & CROOKS—1849 Third Ave., bet 52nd & 53rd Sts., 831-8301. Casual. American-Continental. Spic: marinated leg of lamb, hroled Norwegian salmon, cheddar cheese chicken pot. Res. reg. D Tues.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties. (M) AE, DC, MC, V.

CAFE DU SOIR—322 E. 58th St., 289-9996. Casual. French cuisine. Spic: beef bourguignon, trout en sauce. L Tues.-Sat. noon-3. Closed Sun. & Mon. night, Sun. from 1. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

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Spice roast duck with port & black current sauce,
vegetables tempure with shrimp, ginger & soy sauce,
pork tenderloin with peasant sauce, stuffed veal chop.
L Mon-Fri. 11:30-3 D Mon-Fri. 5-midnight, Sat-
Sun 6-midnight. Br Sat. 11:30-3:30, Sun 6-6 (M-M)
AE, CR, MC, V

CARLYLE HOTEL—76th St. & Madison Ave.,
744-1500. Cafe Carlyle Formal. Res. nyc. Buffet
L Mon-Sat. noon-3 D Tues-Sat. 7-11 a.m. Sun. from 6
p.m. Buffet Br Sun. noon-3 Ent. Tues-Sat. Carlyle
Restaurant French cuisine. B daily 7-11 a.m. L
daily noon-3 D daily 6-11. Br Sun. noon-3 (M-M)
AE, CR, DC, MC, V

CARA BRABILL—406 E. 85th St. 288-5284 Formal.
Continental-Brazilian. Spice roast duck, beef Wellington,
rack of lamb. Res. nyc. D only Mon-Fri. 6-9. Closed
Sun. (E) No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St. 371-0900.
Formal. Chinese cuisine. Res. nyc. L Mon-Sat. noon-3
D Sun-Thurs. 5-midnight, Fri-Sat. to 12:30. Br
Sun. noon-3 (M-M)

DIVINO RISTORANTE—1558 Second Ave., bet.
80th & 81st Sts. 861-1096. Dress up. Northern Italian.
Spice: vitello tonnato, gnocchi Divino, veal
Dine. res. nyc. L Mon-Sat. noon-3 D Mon-Sat.
6-9:30, Fri-Sat. 6-11. Closed Sun. (E)

FOO CHOW—1278 Third Ave., bet. 72nd & 74th
Sts. 861-4350 Casual. Mandarin-Szechuan-Chinese.
Szechuan dishes Res. nyc. L Mon-Fri. 11:30-3 D
Mon-Thurs. 5-midnight, Fri-Sat. to 1. Sun. 12-12.
Closed Sun. (E) AE, CR, DC, MC, V

FORTUNE GARDEN—1160 Third Ave., at 88th St.
744-1212 Casual. Russian-Szechuan. Res. nyc. L daily
noon-3 D Sun-Thurs. 3-11, Wed-Sat. to midnight.
Cocktail lounge. Piano 5:10-30 Private parties (M)
AE, DC, MC, V

IL MONELLO—1460 Second Ave., at 76th St.
535-9310. Jacket required. Northern Italian. Spice:
lasagne, veal Fiorentina, pollo alla Toscana. Res.
nyc. L Mon-Sat. noon-3 D Mon-Thurs. 5-11, Fri-Sat.
to midnight. Closed Sun. (M-E)

LE BOEUF A LA MODE—539 E. 81st St. 650-9884.
Dress up. French. Spice: beefsteak bismarck,
duckling aux carottes, veal Doreville. Res. nyc.
L Mon-Sat. noon-3 D Mon-Thurs. 5-11, Fri-Sat.
to midnight. Closed Sun. (M-E) AE, DC, MC, V

LE JACQUES COEUR—448 E. 76th St. 249-4920.
Dress up. French cuisine. Spice: roast duck, veal
Dine. res. nyc. L Mon-Sat. noon-3 D Mon-Thurs. 5-11,
Fri-Sat. 5-11. Closed Sun. (M-E) AE, DC, MC, V

LE LAVANDOU—134 E. 81st St. 838-7987. Formal.
French. Spice: ballotins de foie gras, cote de veau
aux morilles. Res. nyc. L Mon-Sat. noon-3 D
Mon-Sat. 6-10. Complete L & D (E) AE

LE REFUGE—188 E. 82nd St. 861-4505. Dress up.
French. Spice: foie de volaille aux myrtilles, bouillabaisse,
cotelettes d'agneau Provençal. Res. nyc. L Mon-Sat.
noon-3 D Mon-Sat. 6-11. Private parties (E)

LE RESTAURANT—540 Park Ave., at 81st St. in
the Regency Hotel. 759-4100. Jacket required.
Continental. Spice: roast quail grand veneur, renoué
de pike and salmon, medallions of veal with shallots.
Res. nyc. L Mon-Sat. noon-3 D Mon-Sat. 6-10:30,
Sun. to 10. Br Sun. noon-3:30. Complete L & D (E)
AE, CR, DC, MC, V

LEON'S ROCK—318 E. 77th St. 988-3010. Casual.
Continental. Spice: shrimp with honey mustard, roast
quail with raisin & sausage stuffing. Res. nyc. D only
Mon-Sun. 5-midnight. Br Sun. 11:30-4 (M-M)
AE, CR, DC, MC, V

MARIOGOLD—748 Madison Ave., bet. 84th & 85th
Sts. 861-8830. Casual. Continental. Spice: chicken
breast sautéed with apples and cabroses brandy
sauce, poached salmon stuffed with scallop mousse,
cold braised chicken pot pie. Res. nyc. Open Mon-Sat.
11:30 a.m.-11:30 p.m. Br Sun. 11:30-4 D Sun.
4-10 (M-M) AE, CR, DC, MC, V

MAXWELL'S PLUM—1181 First Ave., at 86th St.
828-2100. Casual. Continental. Spice: lotte nicoise,
broiler of seafood with lobster sauce, beef steak
fandell, Maxwell's dessert sampler. Res. nyc. L Mon-Fri.
noon-5 D Mon-Sat. 5-1:20 a.m. Sun. to 12:20. Br
Sat. noon-3 Sun. 11-11 (M-E) AE, CR, DC, MC, V

MEAT BROKERS—1185 York Ave., at 82nd St.
752-0108. Casual. Steakhouse. Spice: USDA prime
steak, chops, ribs, fresh fish daily, salad bar with
Dine. Thurs. 5-midnight, Fri-Sat. to 1. Sun. 12-12.
Brat pork chops. (M-M) AE, CR, DC, MC, V

PARMA—1404 Third Ave., 335-3520. Casual. Northern
Italian. Spice: homemade pasta. Res. nyc. D daily
5-12:30 (M-M) AE

PEACHES—353 E. 77th St. 249-8511. Casual. Continental.
Spice: pasta with mussels, basil & tomato
sauce, fresh fish, veal scallop glaze de viande. Res.
nyc. L daily noon-4 D daily 6-11. (M-M) AE, CR, DC,
MC, V

PIERRE HOTEL—2 E. 81st St. 638-8000. Casual.
French. Formal. French-International. Spice: sautéed
Indian curries at L. Dancing nightly. Res. nyc. L 6 D
noon-12:30 a.m. Br Sun. noon-3. Yellow Bird
Rooms. Br only during 6-30. The Rotunda. English
afternoon tea Mon-Fri. 3-4:30 (M-M) AE, CR, DC, MC, V

THE RAVELLED ELEAVE—1587 Third Ave., at
79th St. 638-8814. Casual. American-Continental.
Spice: soft shell crab, roast Long Island duckling,
filet mignon. Res. nyc. L Tues-Sat. 5:30-midnight.
Sun-Mon. to 11. Br Sun. noon-3:30. Pianist nightly. Br
(M-M) AE, CR, DC, MC, V

RUC—312 E. 72nd St. 650-1611. Casual. Continental.
Spice: boiled beef with dill sauce and dumplings,
roast duckling with sauerkraut and dumplings, beef
goulash. Res. nyc. L Sat. Sun. noon-5 D daily 5-11.
(M-M) AE, DC, MC, V

RUPPERTS—1662 Third Ave., at 83rd St.
831-1900. Casual. International. Spice: fresh fish,
prime ribs, chicken & vegetable terrine. Res. nyc. L
Mon-Fri. noon-4 D Sun-Thurs. 5-midnight, Fri-Sat.
to 4 a.m. Br Sat. Sun. noon-4. Ent. Private parties (M-M)
AE, DC, MC, V

SAMANTHA—1495 First Ave., at 76th St.
744-9288. Casual. Continental. Spice: lamb chops,
stuffed with crabmeat, veal Oscar, barbecued St.
Louis back ribs. Res. nyc. D Sun-Thurs. 4-midnight,
Fri-Sat. to 1 a.m. Br Sat. Sun. 11-14 (M-M) AE, DC, MC, V

SION OF THE DOVE—1110 Third Ave., at 85th St.
861-8080. Formal. Continental. Spice: pasta, fresh
Dover sole, lots of lamb. Res. nyc. L Tues-Sat. noon-3
D Mon-Thurs. 6-midnight, Fri-Sat. to 1 a.m. Sun.
to 11. Br Sun. 11:45. Private Lynn Mullins to
tail lounge. Private parties for 60. Closed Mon. L (E)
AE, CR, DC, MC, V

SECHUAN EAST—1540 Second Ave., bet. 80th &
81st Sts. 531-1921. Casual. Szechuan. Res. nyc.
Open Sun-Thurs. noon-11:30. Br Sat. to 1:30 (M-M)
AE, DC

SECHUAN PALACE—1325 Second Ave., at 76th
St. 828-8652/8705. Casual. Szechuan-Chinese.
Spice: lamb chops, chef's special fried shrimp,
Szechuan dumplings. Res. nyc. L Mon-Sat. noon-3 D
Sun-Thurs. 3-11, Fri-Sat. to midnight. (M-M) AE, CR, DC, MC, V

TRE AMICHE—1294 Third Ave., bet. 74th & 75th Sts.
535-3416. Dress up. Italian. Spice: linguine fra
diavolo, beef brisette, veal piccata. Res. nyc. D only
Sun-Thurs. 5-midnight, Fri-Sat. to 2 a.m. Pizzen bar
6-1, Fri-Sat. 9-2 (M-M) AE, CR, DC, MC, V

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ALLEGRO CAFE—Avery Fisher Hall, Lincoln Center.
874-7000. Casual. American-Continental. Spice:
roast prime ribs, roast duckling. Open daily noon-8.
(M-M) Adego Buffet: Open performance nights
5:30-6 (M-M) AE, DC, MC, V

BEEFSTEAK CHARLIE—48th St. & Broadway.
877-2500. Casual. American. Spice: steaks, bar-
becued ribs, incl. shrimp & salad bar, beer, wine or
sangria. Dine. Thurs. 4:30-10:30, Fri. to 11:30, Sat.
4:11-10, Sun. 4-10:30. Spice: chef's D. AE, DC, MC, V

CAFE DES ARTISTES—17 E. 87th St. 677-3500.
Casual. French. Res. nyc. L Mon-Fri. noon-3 D
Mon-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun.
from 11 (M-M) AE, CR, DC, MC, V

MRS. JE SACRED COW—328 W. 72nd St.
873-4057. Casual. American. Spice: prime steak,
roast beef, fresh seafood. D only Mon-Thurs. 4-2
a.m. Fri-Sat. to 2 a.m. Sun. 5-1 a.m. Pianist
nightly. Private parties (M-M) AE, CR, DC, MC, V

KIKUYO—310 Columbus Ave., bet. 85th & 70th Sts.
799-7847/7922. Casual. Japanese. Spice: sushi,
financier, sashimi. Res. nyc. L Mon-Sat. noon-3 D
Mon-Sat. 5-11:30, Sun. from 3. Complete L & D (M-M)
AE, CR, DC, MC, V

SHELTER—3180 Broadway, at 77th St. 632-4360.
Casual. American-Continental. Spice: hamburger,
barbecued ribs, mussels mariniere. L Mon-Fri.
11:30-30 D Sun-Thurs. 5-2, Fri-Sat. to 1. Br Sat.
Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosure. Café.
(M-M) AE, DC, MC, V

SWEETWATER'S—170 Amsterdam Ave., bet. 87th
& 88th Sts. 873-4100. Dress up. Continental-
Italian. Spice: tortellini alla Momigliani, osso
buccino, prime ribs. Res. nyc. L Mon-Fri. 11:30-5 D
daily 5-1 a.m. Br Sat. Sun. 11:30-5. Ent. Tues-Sat.
(M-M) AE, CR, DC, MC, V

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Sat. 11-3:45, Sun. from 10 (M-F)

AE, CB, DC, MC, V

THE TERRACE—400 W. 119th St., 666-9490. Dress
opt. Classical French-Neuveville. Spics. poached oys-
ters in champagne with duxelles of mushrooms, me-
dallions of veal with morels and sweet onion mous-
se, strawberry Jacques. Res. noc. 1 Tues.-Fr., noon-
2:30 D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet
facilities for 150. Chamber music Tues.-Sat. Free va-
let parking. Closed Sun.-Mon. (E) AE, DC, MC, V

TOVARISCH—38 W. 82nd St., 757-0168. Casual.
Authentic Russian. Spics. caviar, Siberian pelmeni,
shashlik, chicken Kiev. Res. noc. 1 Mon.-Sat.
11:30-2:30, D Mon.-Sat. 5-10 10:11-4:15. Closed
Sun. (M) AE, MC, V

VICTOR'S CAFE—240 Columbus Ave., at 71st St.,
595-8399. Casual. Cuban. Spics. black beef soup,
moat scallion pig, paella, shredded beef Cubana.
Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave.,
934-0321. Casual. Pub setting for beef spics. Open
7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from
1. Spic. child's D. Also 2133 Ralph Ave., at George-
town Shopping Ctr. 241-5600. D Mon.-Sat. 5-10, 5-
Sun. from 1. D incl. shrimp & salad bar, beer, wine,
or sauerkraut, and baked potato. Child's D. Bay Ridge
Third Ave. & 95th St., 745-6200. Beef, chicken, &
seasoned spics. D Mon.-Sat. from 5, Sun. from 1. D incl.
free shrimp & salad bar, unlimited beer, wine, or
sauerkraut, baked potato. Child's D. (M-F) AE, DC, MC, V

GAGE & TOLLNER—374 Fulton St., 875-5181.
Casual. American. Spics. lobster Newburg, crabmeat
Cassini, soft clam belly broil. Open Mon.-Fri.
11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Fun-
fri.-Sun. (M) AE, CB, DC, MC, V

MONTA'S VENETIAN ROOM—451 Carroll St.,
524-8864. Jacket required. Italian. Spics. baked
jumbo shrimp alla Monte, chicken caparsillo,
baked ciampi. Res. sug. Open Sun.-Thurs. 11 a.m.-
midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) AE, DC, MC, V

THE RIVER CAFE—1 Water St., 522-5200. Dress
opt. American. Spic. fresh fish. Res. noc. Open daily
noon-midnight. Bar til 3 a.m. Pleasant nightly. (E) AE, DC, MC, V

TOMMASO'S RESTAURANT—1454 86th St.,
236-9883. Casual. Continental-Italian. Spic. co-
gniglio piccata con polenta. Res. sug. D Tues.-Thurs.
4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon.
(M-F) AE, CB, DC, MC, V

TOP OF THE CRESCENT—450 87th St., 748-6667.
Jacket required. Continental. Spics. veal fraisee,
chicken cardinale, fillet of sole meuniere. Res. noc. D
Tues.-Sat. 5:30-midnight, Sun. 1:30-8. Early bird 12
5:30-7:30. Set. Closed Mon. (M) AE, CB, DC, MC, V

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Far-
lington St., Whitestone Shopping Ctr. at Linden Pl.,
353-2080. Casual. Features beefsteak, sirloin, daily
fish spic. D Mon.-Sat. from 5, Sun. from 1. D incl.
shrimp & salad bar, beer, wine, or sauerkraut. Child's D.
Forest Hills 1 Stetson Square, at Forest Hills Mon.-
Fri. 5:55-8:55. Pub setting with beef & rib spics. Mon.-
Sat. from 4:30, Sun. from 1. D incl. shrimp & salad
bar, beer, wine, or sauerkraut. Spic. child's D. Bellerose
248-15 Union Tpke. Open 7 days. D Mon.-Thurs.
5-10, Fri.-Sat. to 11, Sun. 1-9:30. Spic. child's D.
(M-F) AE, DC, MC, V

DAZIE'S—Bunnyside, 39-41 Queens Blvd.,
766-7013. Casual. Italian. Spic. veal armando. Res.
sug. 1 Mon.-Fri. 11:30-3:30, D Mon.-Thurs. 4-11, Fri.
to midnight, Sat. 2-midnight, Sun. 2-11. Complete L
& D Fri.-Fri. Sun. eve. Free parking. (M) AE, CB, DC, MC, V

SILVER STAR—Jackson Heights, 90-24 Astoria
Blvd., 672-1389. Casual. Italian-American. 1 Mon.-
Fri. 11:30-2:30, D Mon.-Sat. 3-10, Sun. 1-9. Complete
L & D. (M) AE, CB, DC, MC, V

VILLA RECONDITO—Fresh Meadows, 184-22 Hor-
ace Harding Exp., 762-7355. Casual. Northern Ital-
ian. Res. sug. L & D Tues.-Fri. noon-11, Sat.
& midnight, Sun. 2-11. Complete L & D Mon.-Mon.
(M-F) AE, DC, MC, V

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BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10 p.m. 8/15-20, Dany Gillespie, 8/22-27, Kenny Burrell. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight, 8/18, 19, The Drifters, The Marvels, Fourteen East Soul; Larry Chance & the Earls. No credit cards.

THE COOKERY—University Pl., at 8th St., 874-4450. Sun-Tues., at 9 & 11, The Arvel Shaw Trio, Blues singer Alberto Nunez with pianist Gerald Cook and Jimmy Lewis on bass, Wed-Sat., at 9 & 11. AE, MC, V.

EAGLE TAVERN—333 W. 14th St., 954-0273. Mon., Irish Session, 8/19, Wild Dicks Boys. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Salaban & Cats, Mon-Sat., 8:30-2 a.m. 8/20, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY—490 Third Ave., 533-7902. 8/15-30, Luciane Lutton's South Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 11. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-2100. Small club with a restaurant upstairs, 8/15, The Run, The Leaders, 8/16, Buster and the Big Ideas, 8/18, Bo Diddley & 19th, Full Hand, 8/20, The Translators, Nighttime Alley Showmen at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-6448. 8/17, Mandreos, 8/18, Celtic Thyodes, 8/24, Mary Cutler and Charged Particles. Shows at 9:30 & 11. No credit cards.

GINGER MAN—51 W. 44th St., 399-2356. Wed. Showcases, 9-midnight, The Harlem Blues & Jazz Band, featuring Bobby Williams, Eddie Durham, George James and others, Thurs. 9 & 10:30, Fri. & Sat. 9, 10:30 & midnight, Mini Rhapsody and Ram Ramirez join them on Thurs. AE, DC, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel room for entertainment, 6/14, 21, Bob Cunningham & Bruce Townsend, 6/15-18, Jorge Delio, 6/20, Brazilian Festival featuring Kenia, 8/22-26, The New Christy Minstrels. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 771-2320. Mon. & Tues., 10-3, Chuck Wayne Trio, Wed-Sun., 8-3, Scott Hardy Trio featuring Alicia Sherman, Mon-Sat., 5-10, pianist Don Golsen, Sun., 5-10, singer/pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLINY—61 Charles St., 242-0636. Music Room, 8/15-24, pianist John Wallachew from 6:30-9:30, 8/19 & 9, Ed Linderman. AE, CB, DC, MC, V.

HORN DOUBLERIE—One World Trade Center, 938-1111. Tues-Sat., 7:30-12:30 a.m., the Judd Wein Trio, play for dancing, alternating with Phil Della Penna & Chuck Foldi, Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna & Chuck Foldi. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7658. A lot with a living-room environment, plus music & dancing, Wed., Guasabara, 6/17, The New York Samba Band, 8/18, 19, Claudio Roditi & "Brazil Express". No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun. Mon. Spunky Davis & Sextet Tues-Sat. AE, V.

KRICHERROCK SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10, 8/15-19, pianist Roland Hanna with Mike Richmond on bass, Sun. & Mon. pianist Janice Massey with Barry Bore on bass. AE, MC, V.

MAIOQUE—1110 First Ave., at 81st St., 935-6060. 8/15 at 11:30, Larry Chance and the Earls, (doors open at 10). No credit cards.

MARTY'S—Third Ave., at 73rd St., 249-4100. Thurs. 8/19, singer Pam Jeffries, Wed., Thurs. at 9 & 11; Fri. & Sat. at 9, 11, & 1 a.m. 6/21-7/3, Carmen McRae. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thurs. 8/19, "Jam in June in New York" with Dick Hyman and Roger Kellaway Two sets Tues-Sat. beginning about 9:15. Mon., The New Orleans Funct. & Ragtime Band. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. 8/14, 15, New Mesh. No credit cards.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 8/19, singer Rosanna Vitro with guitarist Scott Hardy. AE, DC, MC, V.

THE OTHER END—49 Bleecker St., 673-7030. 8/15, Sister Sun, 8/18, Savannah Shanks 6/17, Krisie Mannix, 6/19, 20, The Strangers. No credit cards.

RED BLAZER—700-1876 Third Ave., 876-0440. Big Band Sound, Mon., Lynn Oliver, Tues. Vince Giordano, Wed., Alan Russell's Big Band, Thurs. Sun., Set Yaged All-Stars Fri., Dixieland Jan Rahms. Sat., Saturday Night Showmen. AE.

THE RITZ—119 E. 11th St., 228-8888. Dances to the Big Beat Showtime, 11:30, 6/15, 16, Pointer Sisters, 8/18, 19, Bushara. No credit cards.

SEVENTH AVE. SO.—81 Seventh Ave. So., 242-4684. Music at 9:30, 11:30 8/16-17, Bob Moses with Randy Brecker, Steve Kahn & others, 8/20-22, Astrud Gilberto. AE, DC, MC, V.

SOUNDSCAPE—500 W. 82nd St., 851-7032. 6/17, Eddie Palmieri, 8/18, John Lurie and the Lounge Lizards 8/24, Raybass.

SWEET BASIL—66 Seventh Ave. So., 242-1763. Pianist Mark Parricelli plays Mon-Sat., 6-9, Eddie Chambers, Sat., 1-5, Doc Cheatham, Sun., 3-7, 8/19, Neil Aspinall Quintet featuring Sonny Fortune, 8/20, 21, Bishop Norman Williams, 8/22-28, Donaldson. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 88th St., 873-4100. A next-to-Lincoln Center eatery with entertainment, 6/15-28, singer Gail Nelson, Tues-Sat., at 10 & midnight. (Free parking). AE, DC, MC, V.

TRAMPS—125 E. 18th St., 777-5077. Tues., The Up-ton Horn Band, 6/16, 17, Big Time Sarah & Her Blue Band, 8/18, 19, Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-2010. Sales meet Jan every Mon. 8/18, "A Bean Bouquet" including Jimmy Owens, George Coleman, Al Grey and many others. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-8077. 8/14, 21, Mal Lewis Big Band, 6/15-20, Barry Korte; Clifford Jordan Quartet, 6/22-27, John Hicks Quartet. No credit cards.

THE WEST END—2911 Broadway, 686-0180. Jan. nightly from 9, Thurs. 6/15, Ronky Tony Park 3 with Penny France, 8/16-19, Doc Cheatham, 8/20-22, Big New Orleans. AE, DC, MC, V.

ZINHO—128 W. 13th St., 924-5182. Italian jazz starts 6/14-19, Carl Thompson; Line Millman; Music starts Mon-Thurs. at 9:30, Fri-Sat. at 10:30. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing, 8/14-19, Kate Tourant and the Rainbow Riders, 8/20, Saddle Train, 6/21, The Pearl Sticks, 8/22, Jim Lauderdale Band, 8/23-27, Tennessee Hat Band. No credit cards.

LOVE STAR CAFE—74th Ave., at 13th St., 242-1654. Texas-style bar, with continuous country and western entertainment, Mon-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 8/14, Eric

Anderson; Actor Two-Step, 8/15, Bobby Bare 6/16, 17, James Brown, 8/18, 19, Cabin Fever, Doc Johnson and the Trailhead Band, 6/22, Dr. John. AE, DC, MC, V.

SUNDOWN—227 E. 98th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m. Shows at 10. No credit cards.

Comedy/Magic

BIG CITY COMEDY—1844 Third Ave., at 92nd St. (in Le Grand Saloon), 289-1112. Continuous stand-up comedians including Mike Shapiro, Thurs. at 9, Fri. & Sat. at 10:30. AE, DC, MC, V.

CATCH A RISING STAR—1467 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with standup Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9388. Restaurant, comedy spot with improvisational entertainment, Sun-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 393-1850. Thurs. 6/19, comedian Jay Leno, Mon-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight, Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

DEPROVIVATION—358 W. 44th St., 785-8268. Comics and singers serve nights a week; food, total informality. No credit cards.

MAGIC TOWNE HOUSE—1028 Third Ave., 308-2723. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (at Elysee Hall), 753-1056. Mon-Fri. pianist Johnny Andrews, 8:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Hal Martin, and Janis de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—85 Carmine St., 924-1472. Nightclub-theater featuring magic, comedy, mime & music; Tues. Showcases, Wed., singer Pamela Smith, Thurs. singer Joy Davis. Fri-Sat. magician Ian. Opens at 8:30, has starts at 5. Closed Sun. AE, MC, V.

Disco/Dancing

BARBON PLAZA LIBRARY—Sixth Ave., bet. 68th & 69th Sts., 247-7000. Live! discotheque, open Mon-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 82nd St., 688-8031. Dining room, plus dancing to authentic Brazilian pop music, with singer and alto 11, Salvo 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. 8-4 a.m. AE, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 638-6364. Restaurant which serves up jazz and dancing, Thurs. 7/3, 3, Kelsey and Lockett Quartet alternating with Tommy Furuta Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—817 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed-Sun. Valet parking. No credit cards.

REGINER—502 Park Ave., 826-0990. Restaurant, Mon-Sat., 8-midnight. Live! club, open Mon-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROBELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant bar, and dance floor occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed-Sun. Valet parking. No credit cards.

S.G.E.'s—304 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues-Sun. 6/15, Nana Vasconcelos & Elaine Elias, 6/16, 17, Kenia & Friends, 6/18, 19, Pe de Boi, 6/20, Broderick & Super Cane. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 247-8940. Dining and cheek-to-cheek dancing to Lee Wiley & Bill Pollack, Mon-Sat. from 7:30. AE, CB, DC, MC, V.



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RADIO HIGHLIGHTS

Wed., June 16

3:00/WNCR—
Saint-Saëns: Violin Cto
#1 in C, Op. 20
(Hochstetler/Dervaux)
4:00/WNCR—
Maurice: L'Amico
Variations on a Theme
(Karsenti)
5:00/WNCR—Falla: 7
Popular Spanish Songs
(Starker, Formentor)
5:30/WQXR-AM/FM—
Bach: Romance
#1 in G for Violin &
Cello
6:00/WNCR—Bellini:
Obbo Cto in E Flat
(Rothberg/Inaba)
6:30/WNYC—
Chausson: Sym in B
Flat (Frany)
7:00/WNCR—Gounod:
Faust: Chorus of Soldiers
(Foster)
8:00/WNYC—Kennedy:
Center Tonight: Salute
to George London.
Simultaneous with WNET/
13, Gills, host: Horne,
Sutherland, McCracken.
8:30/WQXR-AM/FM—
Stravinsky: Pulcinella.
9:00/WNCR—Mahler:
Buckel Lieder (Ludwig/
Korwin)
10:00/WNCR—Ravel:
Daphnis et Chloe
(Haltich)
11:00/WNYC—
Tchaikovsky: Trio Sonata
in E for Flute, Oboe &
Cello (Vester, Meter,
Leonhardt, Bylman)

Thu., June 17

3:00/WNCR—4 Indy:
March on a French
Mountain Air, Op. 25
(Cavendish/Crandall)
WNYC—The Music of
Brevin
4:00/WNCR—Bach:
Brandenburg Cto #2 in
F (Brittan)
5:00/WNCR—Haydn:
Sym #49 in C "Maria
Theresa" (Janigro)
6:00/WQXR-AM/FM—
Wolf: Italian Serenade.
6:00/WNCR—Liszt:
Symphonie Fantastique for
Piano & Orchestra
Contiguglia, J.
Contiguglia.
6:30/WNYC—Borodin:
In the Steppes of
Central Asia
(Kostrovich)
6:00/WNCR—Aronson:
Cto Grosso #7 in G
after D. Scarlati
(Mancini)
WNYC—Stravinsky:
Centennial Celebration
(Spectrum Matics)
Bernstein, Thomas:
Chamber Music Society
of Lincoln Center
6:00/WQXR-AM/FM—
Stravinsky: The Fairy's
Kiss
11:00/WNCR—
Mendelssohn: Piano
Trio #1 in D, Op. 49
(Beest Artio)

Fri., June 18

3:00/WNCR—
Kabelavsky: Sym #2,
Op. 16 (Masham)

WNYC—Palestine:
The Good Love.
5:00/WNCR—Bartok:
Hungarian Folk Tunes (L.
Czibulka, Zerkow)
6:00/WQXR-AM/FM—
Ortiz: Peer Gynt in the
Hall of the Mountain
King
6:00/WNCR—Brahms:
Variations on a Theme
by Haydn, Op. 56
(Cervi)
6:30/WNYC—Interviews
in the World of Opera
7:00/WNCR—Chopin:
Etude in C, Op. 10, #1
(Wesell)
7:30/WNYC—Verdi: La
Traviata (Gross, Kraus,
Brennan, Muti)
8:00/WNCR—
Telemann: Qt in G
(Arm Redivivus)
9:00/WQXR-AM/FM—
Haydn: Cto in E Flat for
2 Horns & Cello
9:00/WNCR—Britten:
Qt #3 (Redivivus String
Qc) Recorded at the
92nd St. YM YWHA
9:30/WQXR-AM/FM—
Bach-Caillat: Little
Fugue in G (Williams)
11:00/WNCR—Haydn:
Qt in D, Op. 20, #4
(Redivivus String Qc)

Sat., June 19

10:00 AM—28C
Mozart: Sym #2 in E
Flat (Bohm)
WNYC—Murray:
Pavane, piano
10:00 AM—WQXR-
AM/FM—Falla: The 3
Concealed Hts. Final
Dance
11:00 AM—WNCR—
Franck: Symphonic
Variations for Piano &
Orch (Rog/Masell)
12:00/WNYC—Bartok:
3 Berceuses (Sandoz)
12:30/WQXR-AM/FM—
Bach: Cello Suite (Ballet)
2nd Internam.
1:00/WNCR—Bach:
Jesu d'eleazar, Op. 22
(Masell)
WNYC—Mozart: Sym
#28 (Myung-Woon
Chung)
2:00/WQXR-AM/FM—
Rossini: La Donna del
Lago (Houston Grand
Opera)
3:00/WNCR—
Saint-Saëns: Bassoon &
Piano Sonata, Op. 166
(Turkovic, Perry)
(Turkovic, Perry)
From Mechat
to Mozart: Medieval
Canonic & Liturgical
Dances (Guz)
5:00/WNCR—
Debussy: Variations on
a Nursery Song, Op.
25 (Estimote/K-F)
6:00/WQXR-AM/FM—
Bach: Spanish
Dance #1 in G, Op. 26
6:00/WNCR—Poulenc:
Humoresque
(Johannsson)
6:30/WQXR-AM/FM—
Matthias: Cello Cto.
7:00/WNCR—J.
Schnittke: Sym in D, Op.
3, #2 (Hofmann)
8:00/WNCR—
Stravinsky: 5 Easy
Pieces (Jacobs, Oppent)

9:00/WNCR—Puccini:
La Bohème Highlights
(Frenti, Gadda, Sereni/
Schippers)
9:00/WQXR-AM/FM—
Ravel: Daphnis & Chloe
(Dutoit)
11:00/WNCR—
Bergman: King
Roger Chastel de Rouen
(Stark, Niss)

Sun., June 20

10:00 AM—WNCR—
Walton: Guitar
Sagittaria (Braun)
WNYC—Great Musical
Collaboration: Father's
Day (C. & P. Montaux,
D. & L. Oustak, E. & E.
Giles)
10:30 AM—WQXR-
AM/FM—Clementi:
Sym #3 in G "Great
National Symphonies"
11:00 AM—WNCR—
Mahler: Song of the
Earth (Kjarnar, Sedivy,
Balchova, Trilby/
Lanard)
12:00/WNYC—Music
by George Frederic
Handel &
contemporaries
performed by the
Baroque Festival at the
Kennedy Center,
Washington, D.C.
1:00/WNCR—Bilhal:
4 Legends From the
Kalevala: The Swan of
Tuonela, Op. 22 (Suk/
Slatin)
1:00/WQXR-AM/FM—
Blase Suite "Miracle in
the Gorbals"
2:00/WQXR-AM/FM—
Rostropovich: Variations in
C for Clarinet & Small
Orch.
3:00/WNCR—Brahms:
Ballade in D, Op. 10,
#1 (Cannon)
3:00/WQXR-AM/FM—
Walker: Cello Cto
(Mabitt)
5:00/WNCR—Milhaud:
Bouquet sur le toit
(Bernstein)
6:00/WNYC—
Bach: Suite in F Variations
in F, Op. 34 (Dichter)
7:00/WNCR—Bartok:
Blaschard's Carle, Op.
13 (Ludwig, Berry/
Korwin)
7:00/WQXR-AM/FM—
Chopin: Fantaisie in L,
Op. 49
8:00/WNCR—Janacek:
Capriccio for Piano &
Orch (Falkenberg/
Zimmerman)
8:30/WQXR-AM/FM—
Maurice: L'Amico
d'eleazar
11:00/WNYC—
Offenbach: Suite for 2
Cello (Pinnus, Redivivus)

Mon., June 21

3:00/WNCR—Scriabin:
Sym #5, Op. 60
"Prometheus: Poem of
Fire" (Hanson/
Kitsopoulos)
WNYC—Bethoven as
Bach: Sonatas
Weingartner's
transcriptions
Lust's version of the Sh
Sym for Piano

4:00/WNCR—Poulenc:
Cto for 2 Pianos in d
(Wattman, Lowe/
Dervaux)
6:00/WQXR-AM/FM—
Rachmaninoff: The
Silver Sleigh
Bells, Cto. #3
6:00/WNCR—Debussy:
Cello & Piano Sonata in
d (Hartell, Larmas)
6:30/WNYC—Weill:
September Song
(Gould)
7:00/WNCR—Mahler
Sym #10: Adagio
(Scherchen)
8:00/WNCR—
Mendelssohn:
The Inconsolable
Poppes (Taker, Tappert,
Schmidt, Redwood/
Harnoncourt)
WNYC—Shakespeare:
Mendelssohn:
Midsummer Night's
Dream, 1954 Old Vic
production (Shawer,
Reinhardt, Holloway/
Sargent)
8:00/WQXR-AM/FM—
Prokofiev: Classical
Sym in D, Op. 25
9:00/WQXR-AM/FM—
Haydn: Sym #28 in D
"Lamentations" (Ducat)

Tue., June 22

3:00/WNCR—Berlioz:
Hiroshima in Italy, Op. 18
(Prosser/Muselli)
WNYC—Britten:
Gladiator
4:00/WNCR—
Stravinsky: Russian
Peasant Songs for Equal
Voices with 4 Horns
(Goulet)
5:00/WNCR—Maurice:
Cannon #1 (Hinet,
Prestige Chamber Orch.)
6:00/WQXR-AM/FM—
Bartok: Suite #1, Op.
3: Vence
6:00/WNCR—Brahms:
Violin & Piano Sonata
#3 in d, Op. 108
(Smyer, Rubinstein)
6:30/WNYC—
Villa-Lobos: Bachianas
Brasileiras #2
(Cepalagon)
7:00/WNCR—
Tchaikovsky: None but
the Lonely Heart, Op. 6,
#5 (Tourel, Bogren,
Karr)
8:00/WNCR—Vivaldi:
Mozart in G
(Bergman, Tarrant/
Muti)
WNYC—Batie: Les
Aventures des Mercures
(Albrecht)
8:00/WQXR-AM/FM—
Dvorak: Sym #7 in d
9:00/WQXR-AM/FM—
Tartini: Violin Cto in d
11:00/WNCR—Weber:
Trio for Piano, Flute &
Cello in G, Op. 65
(Vester, Bylman,
Hofmann)

TELEVISION

Daytime, June 16-18 and 21-22

WCBS 212-975-4321
 WNBC 212-654-4444
 WNEW 212-535-1000
 WABC 212-857-7777
 WOR 212-764-7000
 WPIX 212-949-2428
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 UPTOWN 212-942-7200
 WOMETCO (WHOT) 800-831-7600

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
 Health Find
 New Zoo Review
 News
 Joe Franklin
 Wed/Andrews Ingles
 Sun/Tue/ Dream of Jeannie
 Fri/Gigliorelli
 Hotel
 Mon/Carrasco/Robles
 Fri/Brendon Chase
 Retreat
 Mon/Movie: Darby O'Gill and the Little People

8:10
 Sun/Tue/Movie: Winds of Change

8:25
 Today in New York
 Listen and Learn

8:30
 Captain Kangaroo
 Captions News
 Hot Fudge
 Wed/Fri/Tue/
 Captioned News
 Wed/Mon/Albany
 Wed/Tue/Movie: The Mystery in Dracula's Castle Part I
 Thu/Movie: The Mystery in Dracula's

Castle Part II
 Fri/Brendon Chase
 The Storm
 212-654-4444
 Hollywood
 Thu/Movie: Revenge of the Mysterians from Mars
 6:45
 A.M. Weather
 7:00
 Morning
 Today
 Great Space Coaster
 Good Morning America
 Jimmy Swagart
 I Love the Pines
 Nightly Business Report
 Lilies, Yoga and You
 Fri/Movie: Darby O'Gill and the Little People
 Wed/Newsweek
 Fri/Mon/News Bays a Sail

7:30
 Woody & Bugs
 Im Bakker
 MGMT Cartoons
 MacNeil/Lehrer Report
 Wed/Fri/Tue/L.I. Newsweek
 Mon/Washington Mainstream
 Wed/Movie: The Last Metro
 Thu/Timmy Cricket Presents Bingo
 Tue/Consumer Reports Presents
 Thu/Movie: On the Night Track
 Mon/Movie: I Sent a Letter to My Love
 Tue/Movie: Zero to Sixty
 8:00
 Tom and Jerry
 Wed/Fri/N.I. Nightly News
 Mon/Inside Albany
 Sesame Street
 Mon/Movie: Continental Divide
 Tue/Wimbledee '82
 Wed/Peter, Paul and Mary
 Thu/Movie: Shastown, U.S.A.

8:30
 Fishbones
 Wed/Mon/Meet the Mayors
 Tue/News on N.I.
 Fri/Newsday
 Reality
 Tue/W.Y. Report

Magilla Gorilla
 Over Easy
 Thu/Mac Davis in Concert
 Tue/Movie: Hog Wild
 9:00
 World of People
 Donahue
 Brady Bunch
 Richard Simmons
 Straight Talk
 Flipper
 Sesame Street
 PBS Late Night
 Fri/Tue/Wed...the 70's
 Mon/Jonathan Winters

9:30
 Jokers Wild
 My Three Sons
 Good Morning New York
 Gentle Ben
 My Three Sons
 What on Earth?
 Ascorbic
 10:00
 One Day at a Time
 Dill's Rent Strikes
 Waltons
 Smokey Room
 Masters
 Instructional programming thru 4 p.m.
 Instructional School Service through 3 p.m.
 Wed/Movie: Zorro, the Day Before
 Thu/Movie: Silver Streak
 Fri/Movie: On the Ball
 Tue/ Search for Tomorrow
 Mon/Movie: The Survivor
 Tue/Movie: Saturday the 14th
 Wed/Movie: Made in Paris
 Thu/Movie: Far From the Madding Crowd
 Fri/Movie: Norman, Is That You?
 Mon/Movie: Blow Up
 Tue/Movie: Father of the Bride

10:30
 Alice
 Wheel of Fortune
 Crime Programming
 Wed/Movie: Tell Me a Riddle
 Thu/Movie: Coolcat
 Fri/Movie: Falloq in Love Again
 Mon/Movie: Kramer vs. Kramer
 Tue/Movie: Thunderbirds to the

Necus
 11:00
 Price Is Right
 Texas
 House Magazine
 Love Boat
 Tic Tac Dough
 11:30
 Celebrity Bullseye
 Odd Couple
 Mon/Gotta Dance, Gotta Sing
 High-Stepping Through the Hollywood Musical
 Tue/Movie: The Last Metro
 Fri/Laila-Than

12 NOON
 Tattletales
 Doctors
 Midday
 Family Feud
 News
 Couples
 Wed/Movie: My Champion
 Thu/Movie: The Time Traveller
 Fri/Consumer Reports Presents
 Wed/Movie: Atlantic City
 Fri/Movie: Continental Divide
 Mon/Movie: Blow Out
 Tue/Movie: Father of the Bride
 12:30
 Young and the Restless
 Search for Tomorrow
 Ryan's Hope
 Inn Midway Edition
 Fri/Movie: The Survivor
 Mon/Movie: Elvis

1:00
 As the World Turns
 Days of Our Lives
 All My Children
 John Davidson
 700 Club
 Thu/What's Up America?
 1:30
 Special: A Horseman Riding By
 One Life to Live
 Pitfall
 Magic Garden
 Wed/Movie: Far From the Madding Crowd
 Thu/Video Jukebox
 Fri/Movie: Hog Wild
 Tue/Consumer Reports Presents
 Wed/Fri/Mon/Ascorbic

Thu/Movie: Zero to Sixty
 Tue/Movie: Thunderbirds
 2:30
 Capitol
 Bewitched
 Match Game
 Krofft Superstars
 Thu/Movie: Saturday the 14th
 Tue/Movie: The Black Marble
 Wed/Movie: Bluebird Lady
 Fri/Movie: Back to Oz
 Mon/Movie: Made in Paris

3:00
 Guiding Light
 CHiP's
 Get Smart
 General Hospital
 Bonanza
 Tom and Jerry
 Lilies, Yoga and You
 Mon/Movie: Darby O'Gill and the Little People
 3:30
 Gilligan's Island
 Villa Alegre
 Fri/Movie: Chu Chu and the Philly Flash
 4:00
 Barnaby Jones
 Mary Tyler Moore
 Little Rascals
 Edge of Night
 Wed/Movie: Lucky Me (1954)
 Doris Day, Robert Cummings Dull and rapid musical.
 Thu/Movie: Midnight Lace (1960)
 Doris Day, Rex Harrison. Terror enters the life of happily married Day through obscene phone calls. Poorly done.
 Fri/Movie: Pillow Talk (1959)
 Book Hudson, Doris Day. Innocent, charming sex comedy.
 Mon/Movie: Tying Down Del Rio (1933).
 Dolores Del Rio, Fred Astaire, George Rogers Astaire & Rogers in their screen debut as a team

4:30
 Mon/Movie: Winds of Change
 5:00
 News
 Bionic Woman
 Little House on the Prairie
 Mister Rogers' Neighborhood
 Sesame Street
 Wed/Brendon Chase: The Storm
 Thu/What on Earth? Retreat
 Mon/Brendon Chase: Run to Earth
 5:30
 Electric Company
 Wed/Movie: The Mystery in Dracula's Castle Part I
 Thu/Movie: The Mystery in Dracula's Castle Part II
 Fri/Brendon Chase: The Storm
 Mon/Tue/Wimbledee '82
 Tue/Movie: Zero to Sixty

in one scene, otherwise a mediocre musical comedy.
 Tue/Movie: Bringing Up Baby (1938). Katharine Hepburn, Cary Grant. Howard Hawks's magnificent screwball comedy with magical star chemistry has Hepburn chasing Grant to the finish. A hilarious ride to anarchy.
 Scooby Doo
 Sesame Street
 Over Easy
 Thu/Superstars
 Thu/Movie: Revenge of the Mysterians from Mars
 Fri/Movie: Galking Tue/Movie: Bluebird Lady

4:30
 Fri/Johns Wild
 Duck Shadow
 Chico and the Man
 People's Court
 Good Times
 Electric Company
 Tue/Movie: The Mystery in Dracula's Castle Part I
 Wed/Movie: Thunderbirds
 Mon/Movie: Winds of Change
 5:00
 News
 Bionic Woman
 Little House on the Prairie
 Mister Rogers' Neighborhood
 Sesame Street
 Wed/Brendon Chase: The Storm
 Thu/What on Earth? Retreat
 Mon/Brendon Chase: Run to Earth
 5:30
 Electric Company
 Wed/Movie: The Mystery in Dracula's Castle Part I
 Thu/Movie: The Mystery in Dracula's Castle Part II
 Fri/Brendon Chase: The Storm
 Mon/Tue/Wimbledee '82
 Tue/Movie: Zero to Sixty

5:30
 Electric Company
 Wed/Movie: The Mystery in Dracula's Castle Part I
 Thu/Movie: The Mystery in Dracula's Castle Part II
 Fri/Brendon Chase: The Storm
 Mon/Tue/Wimbledee '82
 Tue/Movie: Zero to Sixty

Evening, June 16-18 and 21-22

Wed., June 16

5:00
 News
 Charlie's Angels
 Hawaii Five-O
 Laverne & Shirley
 Dick Cavett
 World Cup '82

Soccer Tournament
 Brooklyn College Presents
 Showtime's Hollywood
 8:30
 Barney Miller
 News Night
 Nightly News
 Motorweek
 City Comment

Movie: Heidi
 Peter, Paul and Mary
 6:45
 News from City Hall
 7:00
 News
 M*A*S*H
 You Asked For It
 Jefferies

Nightly Business
 Over Easy
 New Voice
 7:30
 Muppets
 Family Feud
 All in the Family
 Seal People
 Baseball: Mets vs.

Pittsburgh
 News
 MacNeil/Lehrer
 L.I. Newsweek
 Up and Coming
 6:00
 The Last Round-Up: of the Elephants
 Seal People
 PM Magazine

Greatest American Hero
 Evening in Byzantium
 Kennedy Center
 Tonight: As Opena Gale, A Salute to George London
 Murder Most English
 Night of the Living Dead
 Movie: Stripes
 Bizarre

TELEVISION

Movie: Return of the Streetfighter
8:30
 (2) Carol Burnett
 (2) L.A. 54-Three
9:00
TV Movie: To Find My Son (1981) Richard Thomas.
 (2) Facts of Life
 (2) Mary Show
 (2) Fall Guy
 (2) Star Trek
 (2) Alfred Hitchcock
 (2) Danger: UXB
 (2) Canada
 (2) Movie: The Last Metro

9:30
 (2) Love, Sidney
 (2) Doctor in the House
 (2) Movie: Stripes
10:00
 (2) Quincy
 (2) News
 (2) Dynasty
 (2) Entertainment Tonight
 (2) The Deadly Wounds of War
 (2) Election '82
 (2) Republican Nominating Convention
 (2) Making It In Junior
 (2) Tenn
 (2) Movie: Zorro, the Gay Blade
 (2) Movie: The Hearse

10:30
 (2) Movie
 (2) News
 (2) Bluegrass Ramble
 (2) Hidden Places
11:00
 (2) (2) News
 (2) Benny Hill
 (2) M*A*S*H
 (2) Honeymooners
 (2) '82 Republican State Convention
 (2) L.I. Newview
 (2) Movie: The Last Metro
11:30
TV Movie: To Be Announced
 (2) Tonight
 (2) Mission: Impossible
 (2) Nightline
 (2) Inside
 (2) Saturday Night
 (2) Dick Cavett
 (2) Captioned News
 (2) Movie: The Frowler

11:35
 (2) Movie: The Last Metro
11:45
 (2) Movie: Atlantic City
12 MIDNIGHT
 (2) Love Boat
 (2) Masterpiece Theatre: Fletchers
 (2) Letaight

12:30
 (2) Late Night with David Letterman
 (2) Movie: I Was a Teenage Werewolf (1957). Michael Landon, Yvonne Line. Cheapie horror that's fun but so classic.
 (2) Star Trek
1:00
 (2) Get Smart

1:10
 (2) Movie: Move (1970). Elliott Gould, Paula Prentiss. A playwright's failures lead him to hysteria in an absorbing mixture of fact and fantasy.
6:30
 (2) Jefferies
 (2) N.J. Nightly News
 (2) City Comment
 (2) Jimmy Cricket
 (2) Presents Boogie

1:30
 (2) Uccle Floyd Show
 (2) Love American Style
 (2) News
 (2) Movie: The Shunt Man
1:45
 (2) Movie: A Talent for Loving (1989). Richard Widmark, Cesar Romero. A professional gambler marries into a rich Mexican family to further his land holdings
1:50
 (2) Movie: Dog Day Afternoon
2:00
 (2) Mary Tyler Moore
 (2) Movie: Strange Lady in Town (1953). Grier Garson, Dana Andrews. An overblown melodramatic Western about a family in Santa Fe
 (2) Joe Franklin
 (2) Movie: Return to Paradise (1953). Gary Cooper, Roberta Haynes. A beachcomber falls in love with a native woman on a South Sea isle. Somewhat dull.

2:30
 (2) Here's Lucy
2:50
 (2) News
3:00
 (2) Millionaire
 (2) Movie: High Crime (1973). James Whitmore, Franco Harris. Italian-made cop-and-robbers story about narcotics
3:30
 (2) Movie: The Black Arrow (1981). Abbey Lincoln, Tony Franciosa.
3:40
 (2) Movie: The Hearse

3:55
 (2) Movie: Gooey Ape!
4:00
 (2) Hazel
4:30
 (2) Face the Music
 (2) Abbott and Costello
5:00
 (2) Biography
5:20
 (2) Canada
5:30
 (2) Morning Stretch
 (2) Black Conversations
 (2) John Wayne: The Duke Lives On

5:40
 (2) Face the Music
 (2) Abbott and Costello
5:00
 (2) Biography
5:20
 (2) Canada
5:30
 (2) Morning Stretch
 (2) Black Conversations
 (2) John Wayne: The Duke Lives On

5:40
 (2) Face the Music
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 (2) Biography
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5:00
 (2) Biography
5:20
 (2) Canada
5:30
 (2) Morning Stretch
 (2) Black Conversations
 (2) John Wayne: The Duke Lives On

5:45
 (2) News from City Hall
7:00
 (2) (2) (2) News
 (2) M*A*S*H
 (2) You Asked For It
 (2) Highly Business Report
 (2) Over Easy
 (2) Righteous Apples
7:30
 (2) Muppets
 (2) Time for Peace
 (2) All in the Family
 (2) Where Were You?
 (2) Entertainment Tonight
 (2) MacNeil/Lehrer
 (2) L.I. Newview
 (2) Tony Brown's Journal
 (2) Two in the Box
 (2) Starring Shields and Tarnall
 (2) Aerobics Workout

8:00
 (2) Megawin. P.I.
 (2) Fame
 (2) PM Magazine
 (2) Movie: The Intruder
 (2) Whitt (1980) Chad Everett, Joseph Bottoms
 (2) 734 Days The Chopped America
 (2) From Watergate to Renegades
 (2) Crossing to Byzantium
 (2) New York & Co.
 (2) Wessex's Digest
 (2) Beach, Blues, Blacks
 (2) Movie: Atlantic City
 (2) Movie: Return of the Secaucus 7
 (2) Movie: The Country Girl

8:30
 (2) Carol Burnett
 (2) Movie: The Showns of Manager (1953)
 (2) Greyfriar Park, Ave. Gardner, Susan Hayward Film based on a newspaper story about a renowned writer coming to the end of his life in Africa
 (2) Top of the World
9:00
 (2) Knots Landing
 (2) Diff'rent Strikes
 (2) Merry Show
 (2) Snake Previews
 (2) Masterpiece Theatre: Fletchers
 (2) Movie: Penitentiary
9:30
 (2) Gimme a Break
 (2) Media Probe

10:00
 (2) To be announced
 (2) Hill Street Blues
 (2) News
 (2) 20/20
 (2) Meet the Mayors
 (2) Election '82
 (2) Republican Nominating Convention
 (2) Movie: at the End of the World
 (2) Movie: Silver Streak
 (2) Bizarre
10:30
 (2) Apple Polishers
 (2) News
 (2) Focus: Prospects for Peace in the Middle East
 (2) Bluegrass Ramble
 (2) Jonathan Winters
 (2) Movie: Le Cage Aux Felles II
11:00
 (2) News
 (2) M*A*S*H
 (2) Benny Hill
 (2) Honeymooners
 (2) '82 Republican State Convention
 (2) L.I. Newview
 (2) Movie: American

11:00
 (2) News
 (2) M*A*S*H
 (2) Benny Hill
 (2) Honeymooners
 (2) '82 Republican State Convention
 (2) L.I. Newview
 (2) Movie: American

Gogo
Movie: Penitentiary
11:30
 (2) News
 (2) Tonight
 (2) Mission: Impossible
 (2) Gold U.S. Open
 (2) Racing from Vanhars
 (2) Saturday Night
 (2) Dick Cavett
 (2) Captioned News
11:45
 (2) Nightline
11:55
 (2) Mac Davis in Concert
12 MIDNIGHT
 (2) Quincy
 (2) Movie: Treasure of Pancho Villa (1955). Bory Calhoun, Shelley Winters. Forgettable story about outlaws with the notorious Mexican bandit
 (2) American Playhouse
 (2) Caper
 (2) Letaight

12:15
 (2) Vegas
 (2) Movie: Sometime Sweet Susan
12:30
 (2) Late Night with David Letterman
 (2) Rat Patrol
12:45
 (2) Movie: Dead and Buried
1:00
 (2) McMillan & Wife
 (2) G. Callahan
 (2) What's Up America!
1:25
 (2) Movie: The Savage (1952). Charlton Heston, Susan Morrow. A young white boy, named by the Sioux, faces conflict when his race and his tribe threaten war against each other.

1:30
 (2) Uccle Floyd Show
 (2) Love American Style
 (2) News
2:00
 (2) Mary Tyler Moore
 (2) Movie: The Iron Mistress (1952) Alan Ladd, Virginia Mayo. The story of Western hero Jim Bowie and the famous knife named after him
 (2) Joe Franklin
 (2) Movie: Hurricane Smith (1952). John Ireland, Yvonne De Carlo. A ship searching for gold in the South Sea finds trouble instead
 (2) Movie: Firecracker
2:30
 (2) Here's Lucy
 (2) Movie: Atlantic City
2:45
 (2) Movie: The Count of Monte Cristo (1934) Robert Donat, Klaus Landt. The "Count" seeks revenge on three men

3:00
 (2) Millionaire
 (2) Movie: Devil's Canyon (1953). Virginia Mayo, Dale Robertson. An ex-marshall goes to jail and gets involved in an uprising.
3:15
 (2) News
3:30
 (2) Bizarre
4:00
 (2) Hazel
 (2) Movie: Return of the Secaucus 7
4:15
 (2) Video Jukebox
4:30
 (2) Abbott and Costello
4:45
 (2) Movie: Saturday the 14th
5:00
 (2) Biography
5:30
 (2) Morning Stretch
 (2) Open Mind
5:50
 (2) What's Up America!
6:00
 (2) News
 (2) Charlie's Angels
 (2) Hawaii Five-O
 (2) Lawrence & Shirley
 (2) Dick Cavett
 (2) World Cup '82 Soccer Tournament
 (2) To be announced
 (2) Movie: Darby O'Gill and the Little People
 (2) Movie: Lee Girls

6:30
 (2) Barney Miller
 (2) N.J. Nightly News
 (2) City Comment
6:45
 (2) News from City Hall
7:00
 (2) (2) (2) News
 (2) M*A*S*H
 (2) You Asked For It
 (2) Jefferies
 (2) Nightly Business
 (2) Report
 (2) Over Easy
 (2) From Jumptown
 (2) Movie: Second Hand Heart
7:30
 (2) In Search of... The Missing Link
 (2) Family Feud
 (2) All in the Family
 (2) That's Hollywood
 (2) Entertainment Tonight
 (2) News
 (2) MacNeil/Lehrer
 (2) L.I. Newview
 (2) Black Stream
8:00
 (2) Dukes of Hazard
 (2) Teachers Only
 (2) PM Magazine
 (2) Seneca
 (2) Soccer: Cosmos vs. Montreal
 (2) Baseball: Yankees vs. Baltimore
 (2) Washington Weak in Review
 (2) Silver Wings and Santiago Blue
 (2) Gospel Jubilee
 (2) Movie: On the Right Track
 (2) Movie: On the Right Track
 (2) Movie: Atlantic City
8:30
 (2) Chicago Story
 (2) Carol Burnett
 (2) Making a Living
 (2) Wall Street Week

8:00
 (2) Dallas
 (2) Mary Show
 (2) TV Movie: Freedom (1981) Mary Winternham
 (2) Non-Fiction Television
 (2) Movie: The Gang's All Here
 (2) Humero Uno
 (2) Movie: Night School
9:30
 (2) Up and Coming
10:00
 (2) Falcon Crest
 (2) Movie: McClain's Law
 (2) News
 (2) New York Report
 (2) Bill Moyet's Journal
 (2) Made in Taiwan
 (2) Movie: High Risk
 (2) Movie: Continental Divide
 (2) Movie: Fox House
10:30
 (2) Maude
 (2) News
11:00
 (2) (2) (2) News
 (2) M*A*S*H
 (2) Gold U.S. Open
 (2) Dick Cavett
 (2) L.I. Newview
 (2) Movie: Change of Season

11:30
 (2) Movie: The Great Bank Heist (1977). Richard Basehart, Burgess Meredith. Bank officials try to cover up their embarrassment by arranging an area bigger heist.
 (2) Tonight
 (2) Mission: Impossible
 (2) Gold U.S. Open
 (2) Country Jambores
 (2) Saturday Night
 (2) Movie: The Shows of Kilmarnock (see The 8:30 p.m.)
 (2) Captioned News
 (2) Movie: Blow Out
11:45
 (2) Movie: Stripes
 (2) Movie: Heavy Traffic
12 MIDNIGHT
 (2) Nightline
 (2) Letaight

12:30
 (2) SCTV Network
 (2) Blue Lase Network
 (2) Fridays
 (2) Star Trek
1:00
 (2) Movie: Le Sex Shop
1:15
 (2) Movie: Odd Angry Shot
1:20
 (2) Movie: Stripes
1:30
 (2) Movie: Fall Sale (1964). Henry Fonda, Walter Matthau. Sidney Lumet's tale about a U.S. plane accidentally charged with a mission to bomb the U.S.S.R.
 (2) Maude
 (2) News
 (2) Bare Touch of Magic
 (2) Movie: Return of the Streetfighter

1:45
 (2) Movie: The Suggested Express
 (1974). Golden Hawk, Ben Johnson. A senior police official pursues a fugitive couple across Texas.
2:00
 (2) News
 (2) Charlie's Angels
 (2) Hawaii Five-O
 (2) Lawrence & Shirley
 (2) Dick Cavett
 (2) World Cup '82 Soccer Tournament
 (2) To be announced
 (2) Movie: Darby O'Gill and the Little People
 (2) Movie: Lee Girls

2:30
 (2) McMillan & Wife
 (2) G. Callahan
 (2) What's Up America!
2:50
 (2) Movie: The Savage (1952). Charlton Heston, Susan Morrow. A young white boy, named by the Sioux, faces conflict when his race and his tribe threaten war against each other.
3:00
 (2) Millionaire
 (2) Movie: Devil's Canyon (1953). Virginia Mayo, Dale Robertson. An ex-marshall goes to jail and gets involved in an uprising.
3:15
 (2) News
3:30
 (2) Bizarre
4:00
 (2) Hazel
 (2) Movie: Return of the Secaucus 7
4:15
 (2) Video Jukebox
4:30
 (2) Abbott and Costello
4:45
 (2) Movie: Saturday the 14th
5:00
 (2) Biography
5:30
 (2) Morning Stretch
 (2) Open Mind
5:50
 (2) What's Up America!
6:00
 (2) News
 (2) Charlie's Angels
 (2) Hawaii Five-O
 (2) Lawrence & Shirley
 (2) Dick Cavett
 (2) World Cup '82 Soccer Tournament
 (2) To be announced
 (2) Movie: Darby O'Gill and the Little People
 (2) Movie: Lee Girls

Thu., June 17

TELEVISION

SOLUTIONS TO LAST WEEK'S PUZZLES

2:00
 Uncle Floyd
 America's Top Ten
 Joe Franklin
 Movie: Ironside
 (1967) Raymond Burr,
 Dan Galloway. Pilot for
 TV series with Burr as
 paralyzed chief of San
 Francisco police. Not
 bad.

2:30
 Mary Tyler Moore
 Sha Na Na
 Gabe Kaplan

3:00
 Millionaire
 Movie: Sherlock
 Holmes in pursuit to
 Algiers (1945) Basil
 Rathbone, Nigel Bruce.
 Threets are made to the
 heir of an Eastern
 throne.
 Movie: Belles on
 the Toes (1932).
 Jeanne Crain, Myrna
 Hunter. The Cheaper by
 the Dozen family goes
 on a merry way.

3:10
 Movie: The Survivor

3:30
 News
 Left & Thoo

3:55
 Movie: An Agent of
 the Placid (1968)
 Henry Blackman, Gene
 Barry.

4:00
 Hanoi
 Movie: Stripes

4:30
 Face the Music
 Abbott and Costello

4:40
 Movie: High Risk

5:00
 Best of Groucho

5:30
 Underdog
 Biography

5:55
 Movie:
 Goldeneye's Best Day
 (1945) Harold Peary,
 Nancy Gates.
 Goldeneye is accused
 of taking a bribe while
 on jury duty.

Mon., June 21

6:00
 News
 Charlie's Angels
 Hawaii Five-O
 Lawrence & Shirley
 Dick Cavett
 World Cup '82
 Soccer Tournament
 All About TV
 Movie: I Sent a
 Letter to My Love

8:30
 Barney Miller
 N.I. Nightly News
 City Comment

8:45
 News from City Hall

7:00
 News
 Charlie's Angels
 Hawaii Five-O
 Lawrence & Shirley
 Dick Cavett
 World Cup '82
 Soccer Tournament
 All About TV
 Movie: I Sent a
 Letter to My Love

7:30
 Mugglets
 Family Feud
 All in the Family
 When Have You Struck
 Entertainment
 Tonight
 MacNeil/Lahey
 L.I. Newswire
 Gospel Fabrics

8:00
 Private Benjamin
 Little House on the
 Prairie
 FM Magazine
 Best of the West
 L.I. Claudius
 Movie: A Doll's
 House (1924) Jane
 Fonda, Trevor Howard.
 Young wife's feminist
 struggle. Fonda and
 Howard are memorable.
 Great Performances:
 Monteverdi: The
 Coronation of Poppo
 and the Moor at the
 End of the World
 Movie: Continental
 Drama
 Movie: The Shunt
 Man
 Movie: Stripes

8:30
 WKRP in Cincinnati
 Carol Burnett
 Baseball
 Afro-American
 Perspectives

9:00
 M*A*S*H
 An! Mubabehariv
 Merry Show
 Movie: Citizen Kane
 (1941) Orson Welles,
 Joseph Cotten. Walter's
 first and best film, a
 dazzling display of
 cinematic artistry.
 Innovative talent and
 narrative ambiguity.
 Welles plays e
 Hearst-type tycoon in a
 classic American drama.

9:30
 Danger UXB
 Silent Spring of
 Rachel Carson
 Movie: An Eye for
 an Eye

9:30
 House Calls

10:00
 Captain & Lucy
 The News
 Election '82
 Republican Nominating
 convention
 Kennedy Center
 Tonight

10:30
 Gotta Dance, Gotta
 Sing High-Stepping
 Through the Hollywood
 Musical
 Movie: RKO
 Speedwagon

10:30
 News
 Election '82
 Republican Nominating
 convention
 Kennedy Center
 Tonight

11:00
 News
 M*A*S*H
 Beany Hill
 Hooymooners
 '82 Democratic State
 Convention
 L.I. Newswire
 Winkler '82
 Movie: La Sex Shop

11:15
 Movie: Kramer vs.
 Kramer

11:30
 Quincy
 Best of Carson
 Monitor: Impossible
 Nightline
 Ironside
 Saturday Night
 Dick Cavett
 Captioned News
 Movie: Atlantic City

12 MIDNIGHT
 TV Movie: Make Me
 a Cider (1979) Susan
 Blahely, Patrick O'Neal,
 John Rubenstein.
 Boney Hill
 World Cup Soccer
 Late Night
 Bare Touch of Magic

12:30
 Late Night with
 David Letterman
 Bet Petrol
 Movie: Man on a
 String (1971)
 Christopher George,
 Joel Grey. Typical story
 of organized crime and
 undercover agents.
 The Movie at the End
 of the World

12:40
 Colombo

1:00
 Get Smart
 Movie: Private
 Benjamin

1:20
 Movie: The Survivor

1:30
 Here's Lucy
 Best of Midday
 News

2:00
 Mary Tyler Moore
 Joe Franklin
 Movie: The Iceman
 (1965) Michael
 Caine, Nigel Green.
 Exciting and intriguing
 espionage thriller with
 Caine as Harry Palmer,
 crack-turned-agent.

2:15
 Movie: Branded
 (1951) Alan Ladd,
 Mona Freeman. A young
 man attempts to track a
 wealthy rancher into
 believing he is his long
 lost son.

2:30
 Millionaire

2:47
 Movie: Betrayal
 (1974) Annette Bane,
 Dick Haynes. A rich
 and lonely widow
 advertises for a
 companion.

2:50
 Off the Set
 Movie: Stripes

3:00
 Movie: Lucky
 Partners (1940) Ronald
 Colman, Gregory Rogers.
 Hard-to-swallow comedy
 about a man and a
 woman sharing a
 winning seesaw
 ticket.

3:15
 Movie: The Shunt
 Man

3:45
 Movie: Brubaker

4:00
 Hassel

4:05
 News

4:15
 Movie: Death Cruise
 (1974) Edward Albert
 Jr., Kate Jackson. People
 are systematically

murdered while cruising
 on a luxurious yacht.

4:30
 Abbott and Costello

4:40
 Movie: High Risk

5:00
 Biography

5:10
 Bare Touch of Magic

5:30
 Focus: New Jersey

Tue., June 22

6:00
 News
 Charlie's Angels
 Hawaii Five-O
 Lawrence & Shirley
 Dick Cavett
 World Cup '82
 Soccer Tournament
 Women: MT Edition

6:30
 Barney Miller
 N.I. Nightly News
 City Comment

6:45
 News from City Hall

7:00
 News
 Charlie's Angels
 Hawaii Five-O
 Lawrence & Shirley
 Dick Cavett
 World Cup '82
 Soccer Tournament
 Women: MT Edition

7:30
 Mugglets
 Family Feud
 All in the Family
 When Were You?
 Entertainment
 Tonight
 News
 MacNeil/Lahey
 L.I. Newswire
 Comments
 Aerobics

8:00
 America's Junior
 Miss Peppert
 Best Mervett
 FM Magazine
 Happy Days
 Movie: Herode
 Smith (1966) Steve
 McQueen, Karl Malden.
 A great McQueen hero
 in a well-made Western.
 A young man sets out
 to avenge the murder of his
 parents.

8:15
 Odd Couple
 Masterpiece Theatre:
 Designer UXB
 Square Foot
 Gardening
 With Ome and Ruby
 Movie: Far From the
 Madding Crowd
 Movie: Right Track
 Movie: Odd Angry
 Shot

8:30
 Carol Burnett
 Lawrence & Shirley
 Baseball: Yankees
 vs. Milwaukee
 Sport Fishing
 Tony Brown's Journal

8:50
 TV Movie: If Things
 Were Different (1981)
 Suzanne Pleshette, Doe
 Murray, Tony Roberts.
 Castle & Co.
 Merry Show
 There's a Place
 American Flyers
 Oppenheimer

FINANCIERS A
 M C U L A S C A B
 P A R A T R O O P S O S
 S E T E C P S M U T
 C B E M U S E M I J
 C A E S A R I R E N O W N
 R N F I A D E
 O U T O F P R O P O R T I O N
 W I L N E O C
 D I G G E R I A S T U T E
 S R D E M E R I T S
 C H A P C S R T M
 E D C O N S T I T U T E
 N E E D R O N N R
 E D E N I G R A T E D

B A S E M A N R E G I S T I R A D E
 A B A L O N E A D O N I S E N U R E S
 A L Y H A N G E O R G E S A N D E R S
 L E S A F E D E H R A D I A M A
 F I M S S I A L A
 F R A N S I N I T A R E N V E N O
 L I S T T W E R E M A S G A N A L E
 A C H E D O R S M I C H A E L Y O D D
 W H E R E S S H A R E A R S S M E R
 E N G U A D A I N U N O I R A
 C A B O L D O M A R D
 M A D B R I N I D E D I O P F
 A C E R L E G H E R S O T T E R S
 J A N E S E Y M O U R A I M S E R A C
 O N E M A N O W N O S T I A L A M A
 R A T I N G S A L L I E S
 N E U R A T A P S E
 A C I D L O R A I N S A R A L A C
 D U K K O F W I N D S O R S I D L U P T
 A V E R S E R E Y O R E S C A M P E R
 M E S S E D I M O S T A N N E R S

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TELEVISION

Masterpiece Theatre: Firebreak Once Upon a Classic Movie: Without Warning 9-30 Too Close for Comfort Numero Uno 9-45 Movie: Claire de Lune 10-00 Flamingo Road 10-05 Hart to Hart Problems in American Art: Conrad Schwering Election '82 Republican Nominating Convention Focus: Peace in the Middle East 33 Broomfield Place	10-30 Newark and Reality With Chris & Ruby Making It: Junior Tencan in America Live on the Fringe of Society 11-00 '82 News M*A*S*H Benny Hill '82 Democratic State Convention 11-15 Wimbleton '82 Movie: Cutter's Way Movie: Night School 11-30 Alice Tonight Mission Impossible Headline Mauds News Dick Cavett Captained News Movie: Zorro, the Gay Blade	Movie: Emmanuelle, Joy of a Woman 12 MIDNIGHT WKRP in Cincinnati Fantasy Island Racing from Roosevelt Saturday Night '82 Soccer Tournament World Cup 12-30 McCloud Late Night Hot Patrol Movie: Trail Street (1947), Randolph Scott, Robert Ryan, Scott is Bat Masterson in a routine Western Star Trek 12-45 Movie: Return of the Secaucus 7	1-00 Get Smart Twilight Zone 1-05 Movie: The Last Metro 1-10 Movie: Black Moon (1971), Roy Tanneau, Ray Milland. A young woman and her wife are caught up in a web of witchcraft. 1-30 Uccle Floyd Love American Style News 2-00 Mary Tyler Moore Movie: Bang, Bang, You're Dead! (1966), Tony Randall, Steve Berger. Randall unexpectedly gets mixed up with international	seppione. Light fun. Joe Franklin Movie: The Curse of the Werewolf (1961), Clifford Evans, Oliver Reed. Lots of horror fun in this predictable but effective werewolf story. 2-30 Here's Lucy Movie: Freerunner 2-40 News 2-45 TV Movie: The Incomparable Connie Walker (1968), Robert Merrill, Gene Barry 3-00 Millonaire Movie: Hoosierwood Hotel (1964), Robert Goulet, Nancy Kwan. Dubious comedy of a Caribbean hotel. 3-05 Biography Movie: Elusive Lady 3-30 Suburban Closeup	exclusively for newswires. 3-20 Ministry's Follies 3-30 News 4-00 Hasel Broomfield Place 4-15 Movie: Slave of Glory (1966), Gary Cooper. 4-20 Movie: Saturday the 14th 4-30 Abbott and Costello 5-00 Biography Movie: Elusive Lady 5-30 Suburban Closeup
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Weekend, June 19-20

Sat., June 19

6-00 Patterns For Living Barbapapa 8-30 Sunrise Semester Agriculture, U.S.A. Insight News Sport Billy Movie: The Last Metro Movie: Dead Man's Foot 7-00 Network Family A Better Way World Tomorrow Devery and Goliath News Joos and the Pussycats Sesame Street 7-30 Villa Alegre Encore News Wildlife Adventure Made Peace With Nature MGM Cartoons 8-00 Popeye and Olive Functon Car Care Central Superheroes Christopher Closeup Tom and Jerry Carnegie Hall Movie: Chu Chu and the Philly Flash 8-30 Tennis/Love Racer News Movie: Children of War Thursdays/Goldie Gold Newark and Reality Mayfield Gorilla Villa Alegre 9-00 Apple Polishes Big Blue Marble Mister Rogers' Neighborhood Oye Willie Gotta Dance, Gotta Sing, High-stepping through the Hollywood Musical	9-30 Bugs Bunny/Road Runner Kid Super Power Erasmus: The Projected Man (1967), Mary Peach, Bryant Haliday. So-so sci-fi horror. Leverage & Shirley Devery and Goliath Head of Truth Electric Company Mundo Real 10-00 Richie Rich Who Old Time Gospel Hour News Movie: Continental Divide Movie: Footlight Freray 10-30 Spider-Man Que Pass U.S.A.? 11-00 Space Stars Soul Train Fons Star Wrestling Has New World Cup '82 Soccer 11-30 Blackstar Heartchild & Marmaduke 12 NOON Trollkins Daily-Speedy America's Top Ten Weekend Special NASL Soccer Kicks Tennis: John McEnroe vs. Ivan Lendl Thru Old House Square Foot Gardening Movie: Zorro, the Gay Blade Ed McMahon 12-30 Tom and Jerry Bulwinkle Portrait of a Legend American Bandstand Outdoor Life Freestyle Woodwright's Shop 1-00 Twicky Kools	Baseball: An Inside Look Shu Ma Na Movie: Iwano (1954), Erasmio Lomas, Rhonda Fleming. Mindless adventure among headhunting Indians. Kennedy Center Tonight: An Opera Head of Truth George London Vic Brodus's Tennis For The Future Movie: Bullets and Seditles 1-15 Baseball 1-30 Sonatas 30 Minutes Brady Bunch Rock Conference Guitar With Frederick Road Short Pops 2-00 Kidworld Big Valley Salary to Adventure Sony & Cher Comedy Hour L.I. High School Baseball Movie: Far From the Madding Crowd Movie: The Last Hunt 2-30 Public Hearing Sugar Ray Leonard's Golden Gloves 3-00 Movie: Echo of a Nightingale (1969), Ricardo Montalban, Susan Saint James Movie: The Van (1977), Stuart Getz, Deborah White. Teenage romance. Movie: A Funny Thing Happened on the Way to the Forum (1946), Zero Mostel, Paul Sivers. Richard Lester's adaptation of the stage musical comedy is full of energy and laughs. Movie: Goddalla (1956) Raymond Burr, Joanne Honda. Lowest-grade schlock classic. The Japanese monster's debut feature. Masterpiece Theatre.	Danger UXB 3-30 Golf: U.S. Open 4-00 American Playhouse Openhouse Portraits in Pastel Masterpiece Theatre: Twilight Zone Movie: Footlight Freray 4-30 Sports Saturday Tales of the Unexplained Warner Valley Antique XI 5-00 Mission: Impossible Outer Limits White Shadow America's Black Forum Last Chance Garage Numbers Uno Movie: Elvis 5-15 Movie: Tark, the Other 5-30 Chronicle Open Mind Quilting II Searching 6-00 Channel 2 the People Stark & Hutch Racing from Belmont Star Trek New Jersey Show World Cup '82 Soccer Tournament Europe's Television Movie: Chu Chu and the Philly Flash 6-30 News Wild Kingdom Lawnmowers 7-00 News Prime of Your Life Salmon Back, Kotter Chronicle Dance Fever Inside Albany Washington Mainstream Righteous Apples	Movie: Fifth Season 7-30 8 on the Town Look at Us All in the Family News Agony and Co. Solid Gold Lawnmowers Inside Albany Up and Coming Movie: Saturday the 14th 8-00 Walt Disney Movie: Harper Valley PTA Movie: Anne Karenina (1935), Greta Garbo, Fredric March. Garbo as Tolstoy's classic heroine is a sight to behold. Great Vintage Hollywood. To be announced Baseball: Mets vs. St. Louis Ireland: A Television History Flambers Black Blues, Black Miss Pat Collins the Hip Hypnotist 8-30 One of the Boys To be announced Sony & Cher Comedy Hour Movie: Tell Me a Riddle 9-00 Movie: Butch and Sundowner: The Early Days (1979), William Katt, Tom Berenger. Barbare Mandrell Love Boat Movie: The Third Man (1949), Joseph Cotten, Orson Welles, Trevor Howard. Montevideo: The Return of Ulysses Great Performances: Montevideo: The Return of Ulysses Ministry's Follies Movie: The Dogs of War Movie: An Eye for an Eye To be announced 10-00 NBC Reports For	Every Violence—There is a Victim 10-05 News Movie: Dog Day Afternoon Movie: Galaxina 10-30 Black News Manhattan: The Fantasy Island Greatest Sports Legends Focus: New Jersey 10-40 Sneak Previews 11-00 News Movie: Juggernaut (1974), Richard Harris, Omar Sharif. Richard Harris's well-made thriller about extortion threats on a luxury liner. Limited commercials. Paul Hogan Odd Couple Bizarre Movie: Night School 11-10 To the Manor Born 11-15 News 11-30 Saturday Night Live Hansen Racing from Yonkers Street of San Francisco Movie: The Heatse 11-40 Dick Cavett 11-45 Sportspeople Movie: Yee Ryan's Express (1965), Frank Sinatra, Trevor Howard. During WW2, P.O.W.'s take control of a prison train. Movie: Sex Through a Window 12 MIDNIGHT Rhythms and Rawls. Starring Les Bavis. Guests include A Taste of Honey, Kool & the
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NEW YORK

TELEVISION

5:00
Championship Wrestling

12:05
Movie: Continental Divide

12:10
Matinee at the Bijou

12:30
Twilight Zone

1:00
Uncle Floyd
Movie: The Crawling Eye (1958). Janet Tusher, Ernest Borgnine, Charles Hallahan.
Movie: Dead and Buried

1:10
Movie: Blow Out

1:15
Movie: Nobody Lives Forever (1946). John Garfield, Faye Emerson. A woman falls for a wealthy widow he's out to swindle. Enjoyable.
Movie: Hurry

1:30
News

1:50
Movie: Private Benjamin

2:00
News
1982 Ribbons and Awarards
Movie: Sabra Just (1953). Robert Stack, Colleen Gray. One-sided and dull version of Korean War soldiers' lives.

2:05
Movie: The Private Navy of Sgt. O'Farrell (1968). Bob Hope, Phyllis Diller.

2:07
Movie: 5 Card Stud (1968). Dean Martin, Robert Mitchum. A professional gambler gets involved in a crooked poker game.

3:00
Movie: The Romantic Age (1950). Hugh Williams, Mai Zetterling. A schoolmaster falls for one of his students, a French girl.
Movie:

3:40
Movie: Brubaker

3:55
News

4:00
Mary Tyler Moore (Hann)
Movie: Atlantic City

4:11
Movie: The Savage Bees (1976). Ben Johnson, Horst Buchholz.

4:30
News
Abbott and Costello

5:00
Beet of Grouches

5:30
Ed McMahon

5:30
Public Affairs
Biography

Sun., June 20

5:00
Straight Talk
I Dream of Jeannie
Movie: This Time Forever

5:30
Arts of Asia
News
Christopher Closeup
Movie: Shotgun

5:45
Davy and Goliath

7:00
Mighty Mouse/Huckle & Jocke
Babop
Keneth Copeland
Faith for Today
Church Growth International
Robert H. Schuller
Seaside Street

7:30
Drak Pack
Carnacloses
This Is The Life
Viewpoint on Nutrition

8:00
Mr. Moon's Magic Circus
Twice A Woman
Jimmy Swagart
Christopher Closeup
Nine on N.Y.
Frederick K. Price
Movie: Going Ape!
Movie: Gasking

8:30
Way to Go
Here's Lucy
Day of Discovery

9:00
Sunday Morning
Here's Lucy
Wonderama
Today's Black Women
Oral Roberts
Old Time Gospel Hour
Movie: Bogus' Neighborhood

9:30
Mary Tyler Moore
Page Seven
Point of View
Wall Street Week
Movie: Silver Streak

10:00
Positively Black
Wonder Woman
We're Movin'
Man
Doctor Scroggins
New Jersey Show
Movie: Silver Streak

10:30
Channel 2 the People
Vietnam
Kids Are People Too
That's the Spirit
Tom and Jerry

11:00
Far Out Times
First Extra
Movie: Tazman and the Marmads (1948). Johnny Weismuller, Brenda Joyce. Tazman vs.

pearl thieves.
Music World
Three Stooges
Ireland: A Television History

11:30
Face the Nation
Today in New York
This Week With David Brinkley
Ben Hubbard
Movie: Mexican Hayride (1946). Bud Abbott, Lou Costello. The usual A & C.
What on Earth?

12 NOON
Newsweek
News Forum
Robert Schuller
Soccer Made in Germany
Victory Garden
Movie: My Champs
Peter, Paul and Mary

12:15
Movie: Sin Rita (1942). Bud Abbott, Lou Costello. Musical with some decent A & C.

12:30
Public Hearing
Meet the Press
Orchestra
Square Foot Gardening

1:00
12th Annual Senior Olympics
Toward Reconciliation
Like It Is With Gil Sobel
Movie: A Man Called Sledge (1971). James Garner, Dennis Weaver. A gang leader takes off with the group's booty.
Cesar's Palace
Grand Prix
Focus: Prospects for Peace in the Middle East
Washington Mainstream

1:15
Candid Camera

1:30
This Week in Baseball
Great Performances: Mantovani: The Return of Ulysses
Inside Albany
Showtime's Hollywood

1:45
Movie: Hawaii (1966). Julie Andrews, Max Van Sydow. Michael's epic tale of a missionary and his wife is pleasantly engrossing for TV viewing.
This Week in Baseball

2:00
In Search of . The Ultimate Disaster
Superdome
Sweet Sixteen and Pregnant
Baseball: Yankees vs. Baltimore
Washington Week in Review
Movie: This Time Forever
Movie: Lee Gilda
Movie: The Country Girl

2:30
Sports Special: Michigan 400

Wall Street Week
3:00
Preview of All England
Entertainment This Week
Kung Fu
Movie
Muscle of Man
American Short Story
Movie: Silver Streak
Movie: Blow Out

3:30
One Day at a Time

3:00
Movie: Goodbye, Columbus (1969). Ali MacGraw, Jack Klugman.

3:30
Movie: Fools (1970). Katherine Ross, Jason Robards. A young woman falls in love with an aging movie actor, bringing new meaning to his life.
News

3:45
Mary Tyler Moore

4:00
It's Your Business

4:10
Movie: Going Ape!

4:15
Vietnam
2:30
Life of Riley
Movie: The Spiral Staircase (1962). Rock Hudson, Genevieve. Interesting story of a jungle doctor fighting disease and ignorance.

2:45
First Extra
Canada

3:00
Movie: Best Girl (1962). David Farrar, Neill Adams. A murder mystery about a young beauty who disfigures her stepmother.

3:01
Newsweek

3:15
News
News

3:31
Public Hearing

3:45
Wall Street Week
Movie: Silver Streak

4:01
Movie: Hijack (1973). David Janssen, Keweenaw Wynn.

4:05
Movie: Stripes

4:15
News

4:30
Abbott and Costello

5:00
Biography

5:30
Rangel Report

5:40
Innethan Winters

Cowboys set out to rescue a pretty white girl from an Indian tribe.

3:00
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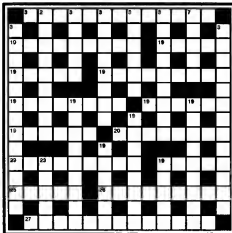
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(Just off Greenwich Avenue)

This ad is not an offering, but is pursuant to NYS Dept. of Law CFS-1

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Doce, alas after mixing medicine that's almost killing! (4, 5, 4)
- 10 To effect I become competent. (9)
- 11 Muslim legal adviser in civilian dress. (3)
- 12 They're covering my feet with forceful blows! (5)
- 13 Support informal language even when it's the wrong way round? (4, 5)
- 14 One more than the bilod set of pests. (4, 4)
- 15 Heart that meo often wear under the sleeve? (6)
- 16 Loser I transformed for those who make things go smoothly. (6)
- 20 Study to hand out food—like this preparation of fruit and sugar. (8)
- 22 Getting airborne from the strip. (6, 3)
- 24 The Spanish surrounding the girl. (5)
- 25 Union chief in America gets money from public funds. (5)
- 26 Colour of uni part of the village? (4, 5)
- 27 Impose your will on the confused boys, then, Adele! (4, 2, 3, 4)



Down

- 2 Successful in producing the intended result—a result socially acceptable to a oovice. (9)
- 3 Luggage carriers ooce caused pain. (5)
- 4 Mabel's in charge initially, giving rise to old-fashioned retorts. (8)
- 5 Have a go at a double-headed snail. (6)
- 6 Tim's codes cracked by the servants! (9)
- 7 Capital I hid inside a piece of furniture. (5)
- 8 A soft poem gets rewritten—but this material gain involves sacrificing a higher value! (4, 2, 7)
- 9 Only a small part in a Wagner piece that many battled over. (8, 4)
- 15 Particularly prepared for cooking, but spoil date in stew! (7)
- 17 Cover-ups provided for bosses of the low dogs, ooe hears? (9)
- 18 Almost sets out for Tyneside area. (8)
- 21 My French period starts the week. (6)
- 23 Jack in church, say? (5)
- 24 The French upset by drink—but he hasn't lost his marbles! (5)

'DADDY-O': CUE CROSSWORD / By Maura B. Jacobson

Across

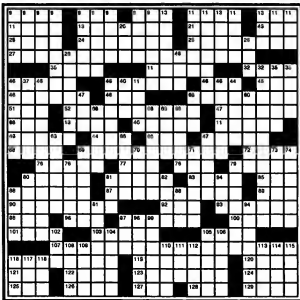
- 1 Counterfeit
- 5 Bankroll
- 6 Partner of order
- 11 Beachhead boats: abbr.
- 15 Math proof initials
- 18 Wahine's wiggle
- 19 Yellowhammer
- 21 Thames school town
- 22 Shoshonean
- 23 Took advantage of
- 24 Unaffected
- 25 Kind of well
- 27 Hemingway novella
- 30 Minimal high tide
- 31 Certain believer
- 32 S-shaped molding
- 36 In company (with)
- 37 Surinam's neighbor
- 42 Rotating piece
- 45 "6 — Riv Vu"
- 46 Their religious center is in Haifa
- 48 Former reins
- 49 Hit song of 1953
- 51 Suffix for droll
- 52 Bunker Hill patriarchy?
- 57 Game-score units
- 58 Caddy's contents
- 59 Trims twigs
- 60 A hit man does it
- 61 1927 hero
- 62 Carrie's daddy
- 64 Waso't colorist
- 66 Just-bought: Ger.
- 67 Disgusted
- 68 Is soaking wet
- 69 The Lord's Prayer
- 72 Actor — "Brieo"
- 73 Eared seal
- 77 Cartoonist Gardner
- 78 Distaff pronoun
- 79 Ottoman leader
- 80 Departed: Fr.
- 81 Egg-shaped
- 83 Feet
- 85 Yum-Yum's sash
- 86 Bagels' homes
- 88 Balzac opus
- 89 Familiar rd. sign
- 90 Surrealists' predecessors
- 92 Lupino of films
- 93 Shiny cotton fabric
- 95 Make — double

- 96 Comedian Louis
- 97 Went by
- 100 Takes ten
- 101 Ruckus
- 103 Religious pamphlet
- 105 B — baker
- 107 What the wish is, proverbially
- 116 Eotentes
- 119 Catskills city
- 120 Dissipated one
- 121 Uoetuous stuff
- 122 Fairy-tale heavy
- 123 Of an eye membrane
- 124 Salinger heroine

- 125 DeLuise
- 126 Pain in the neck
- 127 Jrs.' daddies
- 128 Atteller output
- 129 Molt
- Down
- 1 Occlude
- 2 Quietive word
- 3 Skipper's order
- 4 Raphael subject
- 5 Harpichordist
- Landowska
- 6 "Thy word is — unto my feet"
- 7 Computer bank

- 8 Zhivago's love
- 9 "Private Lives" role
- 10 Thoreau's pond
- 11 Laban's daughter, et al.
- 12 Extroed
- 13 Kindergarten
- 14 Snick and —
- 15 On the — vive
- 16 Greek vowel
- 17 Daddy's retreat
- 20 Sweet roll
- 26 — Paulo
- 28 Easily read
- 29 Padre's sister
- 33 Anna Mary's

- 34 spouse
- 35 Containing nothing
- 36 Those, to seniors
- 37 Slackens
- 38 Texas border city
- 39 Start of a Kopt title
- 39 Applies oneself to
- 40 Numero —
- 41 G.I.
- 42 More roomy
- 43 Like muscle
- 47 Saul Ste. Marie
- 48 The C.I.A., formerly
- 50 Baracca decor
- 53 Use an aerosol can
- 54 Feather-shaped
- 55 Butterine
- 56 Luxurious
- 63 Trieste's region
- 65 Daredevil's trait
- 67 A-bomb physicist
- 68 Prin and proper
- 70 Ruse the forelegs
- 71 Quartet
- 73 Pill
- 74 Bernuda products
- 75 Dined at home
- 79 Where Toronto is
- 80 "From — — shining..."
- 81 Saturn's wife
- 82 Auspices: var.
- 84 Dawn goddess
- 86 Mine entrance
- 88 Kents form
- 91 Leashes of a sort
- 94 Terms of office
- 97 Face value
- 98 A.N.T.A. members
- 99 Pitting device
- 102 "For want — oail..."
- 104 Adjust the alarm
- 105 Rose essence
- 106 Commandment word
- 108 On the summit of
- 109 Buster Brown's dog
- 110 Asian festivals
- 111 — polloi
- 112 Sicilian city
- 113 Kin of golly
- 114 Cronyn
- 115 — off (miffed)
- 116 Bushy cloud
- 117 Calico's city
- 118 "Slippery" tree



How
do you enjoy
Sambuca Romana
when you run out
of coffee beans?



Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.



White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.



Romana
Caffe
1 oz. Sambuca Romana
 $\frac{1}{2}$ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.



Chocolate Chip
Sambuca
1 oz. Sambuca Romana
 $\frac{1}{2}$ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.



Sunny Sam
 $\frac{1}{2}$ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.



Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
 $\frac{1}{2}$ cup crushed ice
Mix ingredients in blender
until almost smooth.

The traditional
way to drink
Sambuca is Con Mosca.
But if you're out
of coffee beans, try
one of these other drinks.
And then write for our original
Sambuca Romana recipe book.
Sambuca Romana \$4 Pk.

**SAMBUCA
ROMANA**



Open invitations.

The honor of your presence is requested at the end of our cigarette.

Where a small recess will greet you.

It will keep your lips from touching the tar that builds up on the filter.

Flush filters can't do that.

Which is why Parliament Lights are so tastefully light.

And why a satisfying time will be had by all.



Only Parliament Lights has the famous recessed filter.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Dec'81.